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Journal of the Society of Arts.

FRIDAY, JANUARY 24, 1862.

NATIONAL MONUMENT TO HIS LATE ROYAL HIGHNESS THE PRINCE CONSORT.

The Council have passed resolutions to the effect that the members of the Society be invited to subscribe to the above object, and that the Financial Officer receive such subscriptions, and that they be published in the Society's *Journal*.

The following has been addressed to the Institutions in Union :—

Society for the Encouragement of Arts, Manufactures, and Commerce,
John-street, Adelphi, London, W.C., Jan. 23, 1862.

SIR,—The Council of the Society of Arts have considered that it would, doubtless, be agreeable to members of Institutions in Union to join in the subscription for a National Monument to the Memory of the Prince Consort, such Memorial, both in design and execution, being approved by her Majesty the Queen; and I have been instructed to address the Institutions on the subject.

The Council feel that the Society of Arts, as well as the Institutions in Union with it, are under special obligations to their late President, for his wisdom and patronage in the promotion of Education, Science, and Art, and they suggest that some steps should be taken to enable the members of Institutions to subscribe, feeling assured that all will be glad of the opportunity of testifying to the Queen, in sums however small, their sense of the great services of the late Prince.

I shall be obliged by your letting me know what has been done, and by your reporting to me, for publication in the Society's *Journal*, the total amount subscribed. Wherever an individual subscription amounts to five shillings, the name of the subscriber may be sent for publication.

I am, Sir,

Your obedient servant,

P. LE NEVE FOSTER,
Secretary.

The officers and workpeople at Price's Candle Company, in London and Birkenhead, have set an example, worthy to be followed by those employed in other large establishments, by subscribing £30.

Mr. George Wilson, the manager, in sending the amount, says:—

"Since the Rifle corps, we have had nothing which has brought out nearly so strong and unanimous a feeling among our people as the Prince Consort Memorial. This contribution represents the feelings of about 1,500 men, boys, and girls, who have contributed in sums from a halfpenny upwards."

INTERNATIONAL EXHIBITION OF 1862.

The Council beg to announce that the Guarantee Deed is now lying at the Society's House for signature, and they will be much obliged if those gentlemen who have given in their names as Guarantors, as well as others interested in the Exhibition, will make it convenient to call there and attach their signatures to the Document. Signatures for sums amounting in the

aggregate to £443,700, have been attached to the Deed.

Guarantors holding ivory tickets for visiting the building are informed that those tickets are not available for any Saturday after the 1st of February.

WEEKLY PROGRESS OF THE INTERNATIONAL EXHIBITION.

The progress of each week is more and more convincing of the entire suitability of the building for an Art and Industrial Exhibition. The main object for which it was intended seems never to have been absent from the mind of the architect, and the small faults which public critics are so delighted to discover, are, when candidly discussed, and if faults at all, found to arise from the necessary requirements of each particular portion.

The Picture Galleries, as regards the three great requisites, of space, lighting, and ventilation, are pronounced, by common consent, to be the finest ever constructed, while the nave, transepts, courts, and annexes, will be found respectively to be more suited to the exhibition of different objects of industry than any other buildings erected for a like purpose.

The domes are advancing with great strides. In the eastern the sash-bars are being put in their places, and in the western all the ribs are fixed, as well as a great portion of the cross-bracing. The roof has been erected over both ends of the Refreshment Courts, and in one place slating has commenced. The flooring also of the first story is being laid. The great staircase behind the central entrance is in course of erection, as well as the smaller ones at the corners of the domes which give access to the nave galleries.

In the British portion of the building Her Majesty's Commissioners have so far completed their arrangements as to indicate the spot which each class of industrial products is to occupy. To the colonies is allotted the north-eastern transept, while India fills the galleries above. In the great south-eastern court will be exhibited hardware and steel, with separate courts for Birmingham, Sheffield, and Wolverhampton; pottery, glass, musical instruments, precious metals, civil and military engineering, and naval architecture have also space in this part. Carriages are to be in the long corridor, under the eastern picture gallery. The north-eastern court will be mainly filled by furniture. The textile fabrics have space allotted to them in the southern galleries; and in those on the north side of the nave will be found stationery, watches, philosophical and surgical instruments, and dressing-cases, &c.

Her Majesty's Commissioners have adopted the following regulations with respect to the admission of visitors to the Exhibition :—

1. The Exhibition will open, as previously announced, on Thursday, the 1st of May, and will be open daily (Sundays excepted), during such hours as the Commissioners shall, from time to time, appoint.

2. The Royal Horticultural Society having arranged a new entrance to their gardens from Kensington-road, the Commissioners have agreed with the Council of the Society to establish an entrance to the Exhibition from the gardens, and to issue a joint ticket, giving the owner the privilege of admission both to the gardens and to the Exhibition, on all occasions when they are open to visitors, including the flower shows and fêtes held in the gardens, up to the 18th of October, 1862.

3. There will, therefore, be four principal entrances for visitors:—(1.) From the Horticultural Gardens for the owners of the joint tickets, Fellows of the Society, and other visitors to the gardens. (2.) In Cromwell-road. (3.) In Prince Albert's-road. (4.) In Exhibition-road.

4. The regulations necessary for preventing obstructions and danger at the several entrances will be issued prior to the opening.

5. Admittance to the Exhibition will be given only to the owners of season tickets, and to visitors paying at the doors.

SEASON TICKETS.

6. There will be two classes of season-tickets; the 1st, price £3 3s., will entitle the owner to admission to the opening and all other ceremonials, as well as at all times, when the building is open to the public; the 2nd, price £5 5s., will confer the same privileges of admission to the Exhibition, and will further entitle the owner to admission to the Gardens of the Royal Horticultural Society at South Kensington and Chiswick (including the Flower Shows and *fêtes* at these Gardens) during the continuance of the Exhibition.

PRICES OF ADMISSION.

7. On the 1st of May, on the occasion of the opening ceremonial, the admissions will be restricted to the owners of season tickets.

8. On the 2nd and 3rd of May the price of admission will be £1 for each person; and the commissioners reserve to themselves the power of appointing three other days, when the same charge will be made.

9. From the 5th to the 17th of May, 5s.

10. From the 19th to the 31st of May, 2s. 6d., except on one day in each week when the charge will be 5s.

11. After the 31st of May the price of admission on four days in each week will be 1s.

SALE OF SEASON TICKETS.

12. Season tickets are now for sale, between the hours of 10 and 5 daily, at the offices of her Majesty's Commissioners, 454, West Strand, London, W.C.

13. Applications through the post (stating Christian name and surname) must be addressed to the secretary, and must be accompanied by Post-office orders, payable to J. J. Mayo, Esq., at the Post-office, Charing-cross.

14. No cheques or country notes will be received.

15. Cases for preserving the season tickets may be obtained at the office for 1s. each.

SIXTH ORDINARY MEETING.

WEDNESDAY, JAN. 22ND, 1862.

The Sixth Ordinary Meeting of the One Hundred and Eighth Session was held on Wednesday, the 22nd inst., Austen Henry Layard, Esq., M.P., in the chair.

The following candidates were proposed for election as members of the Society:—

Bentley, Robert J.....	Furnlin-park, Bawtry.
Brinton, John.....	Kidderminster.
Champion, Percival	Stamford-hill, N.

Countze, George	103, Long-acre, W.C.
Crisp, W. B.	81, St. John-street-road, E.C.
Evans, Anthony.....	34, Bloomsbury-square, W.C.
Hooper, J. K.....	20 and 21, Queenhithe, E.C.
Lahee, Samuel	17, Brompton-square, S.W.
Lendy, Captain A....	Practical Military College, Sunbury, S.W.
Massey, Thomas.....	5, Gray's-inn-square, W.C.
Sim, William.....	1, Dane's-inn, Strand, W.C.
Spencer, Thomas	Newburn Steel Works, 5, Westgate-street, Newcastle-on-Tyne.
Wurtzburg, Edward	May-villa, Leeds.

The following candidates were balloted for and duly elected members of the Society:—

Alcock, Michael	The Windsor Bridge Iron Works, Manchester.
Aldred, Geo. Edwd., M.D.	14, St. James's-square, S.W.
Blaker, William Lamport	Bellevue, Worthing, Sussex.
Cartwright, H. C.	14, Manchester-square, W.
Cleverty, James John ...	16, Gloucester-place, Hyde-park gardens, W.
Dimes, George.....	St. Anne's-hill, Wandsworth, S.W.
Evans, Jeremiah.....	33, King William-street, City, E.C.
Gould, Charles Augustus.	10, Winterslow-place, Vassall-road, Brixton, S.
Hansard, Luke Henry,	Westgate House, Arundel, Sussex.
B.C.L.....	
Jones, Wm. Hibbs.....	4 and 5, Jewry-street, Aldgate, E.C.
Lawrence, Henry	High-street, Kensington, W.
Lindsay, Thomas	Mill-wall Brewery, Mill-wall, E.
Lucas, Charles	(Lucas Bros.) Belvedere-road, Lambeth, S.
Marcus, Henry Robert ...	40, Falkner-street, Liverpool.
Messenger, Joseph	9, Spring-gardens, S.W., and Folkestone.
Ridge, Edwin James....	6, Dorchester-place, Regent's-park, N.W.
Routledge, William	New Bridge Foundry, Adelphi-street, Salford.
Symonds, Captain, R.N...	10, Adam-st., Adelphi, W.C.
Wragge, Frederick	Stoke-on-Trent.

The following Institutions have been taken into Union since the last announcement:—

Southmolton Mechanics' Institution.
Ulverston Lecture and Scientific Association.
Bristol Provincial Trade and Property Association.

The Paper read was—

ON THE PRESENT ASPECT OF THE FINE AND DECORATIVE ARTS IN ITALY, WITH ESPECIAL REFERENCE TO THE RECENT EXHIBITION IN FLORENCE.

By Mr. DIGBY WYATT.

The name of Quintino Sella, the mathematician, economist, and orator, that of one of the most rising men of the present generation of Italians, will ever be held in esteem by his countrymen, if on no other grounds, from the honourable connection which must always exist between his memory and that of the signal manifestation of Italian capabilities, in an industrial point of view, which will mainly engage our attention this evening—the first made since the yoke which has so long impeded their satisfactory development has been at least partially removed from the shoulders of a race whose attachment to Fine and Decorative Art has become proverbial.

To the Cavaliere Sella, and to his exertions in the Italian Parliament, that nation is indebted for the conversion of an Exhibition, limited, as originally contemplated, to the illustration of Tuscan manufactures only, into one in which evidence, greater or less according to circumstances, is to be found of the artistic and industrial capabilities of almost every district of that united kingdom; whose existence as such, every well-wisher to the cause of liberty, and every one who honours the ancient traditions of excellence in design still treasured in that favoured land, must ardently desire should be preserved.

The task of the critic who would attempt to minutely characterise individual productions, so far removed from the eyes of those he may have to address, as to render impossible any appeal on their parts from his judgment to material evidence, must, it appears to me, be alike unjust to those whose works may be criticised, tedious to those addressed, and too one-sided to be either interesting or profitable. I propose, therefore, this evening to take a broader view of the entire subject of the Italian Decorative and Industrial Arts than I should probably do, if the means of rectifying any errors of individual judgment on my part were within the reach of those to whom I venture to offer the following observations.

The natural sequence of emotions most readily to be imagined as occurring to an educated Englishman on entering the Exhibition building at Florence would be, as it appears to me, somewhat as follows:—Firstly, his memory would revert to those old glories of the days of Florentine independence, of Genoese and Venetian magnificence, and of Roman Pontifical autocracy, in which the fine and decorative arts are known to have reached a pitch of perfection scarcely rivalled in the palmiest days of Greece and of the Augustan empire. He would inquire what those old Italian arts and industries were, how far they co-existed and were united, and under what social conditions they were developed.

His second inquiry would naturally be, how much of that ancient power still lingers in the hands of the descendants of those by whom the original greatness was attained?

The third subject of investigation would probably be, after taking stock of the present, what materials still exist amongst the Italians likely to carry to a higher perfection than has been as yet attained in recent times the arts for which "*Italia la bella*" was once so famous?

Recognising, as no one can fail to do, the retarding influences which have so long operated to fetter and depress the wonted vivacity of that highly imaginative people, it is an interesting problem to endeavour to trace the direction in which a greater degree of personal liberty than they have hitherto been permitted to enjoy may tend to revive those energies which have too long been overshadowed by a baneful condition of social oppression. From her past and her present may thus, to a certain extent, be augured an Italian future.

In all this, doubtless, there must be some moral for us; and the fourth aspect under which any Englishman, anxious for the augmentation of his country's greatness, would naturally regard the present evidences of capacity manifested at Florence, would be to consider what concurrent improvement his countrymen may derive from the lessons to be at present learnt in Italy?

Following this order of investigation, my remarks will be grouped in subordination to these four leading aspects, under which the subject may be regarded. We shall therefore consider first—and far too briefly for the grandeur of the theme—what the old Italian arts and industries were.

It appeared to those in whose hands the initiation of the Great Exhibition of 1851 rested, as likely to prove an important element in preparing the way for a due appreciation of that great display, that a collection of works, illustrating the perfection to which industrial processes had been carried in ancient and mediæval times, should be submitted for general study and investigation by the public, previously to their being called upon to estimate the

relative value of corresponding cotemporary processes. Many of those I have the honour of addressing cannot forget the success which attended that exhibition, inaugurated under the auspices, and mainly through the direct action, of the Society of Arts.

A similar idea seems to have struck the Italians, and to have led to the bringing together a very remarkable collection of specimens of ancient Italian technical art; mainly through the active exertions and public spirit of a Florentine medical man and distinguished connoisseur, the Doctor Guastalla, whose energy has already tended to infuse new life into the administration of the Florentine museums. Several of the princely Italian families co-operated in this good work, the proceeds arising from which, it was determined, should be voted to charity.

Within the walls of a large house in the new Piazza dell'Indipendenza, were consequently crowded together a great quantity of objects, illustrating almost all those industries with the choicest specimens of which Italy was wont, from the end of the 14th to the beginning of the 17th century, to supply the factitious necessities of the most highly cultivated portion of the royalty, aristocracy, and rich "bourgeoisie" of Europe.

With such examples of these arts as we may be now thankful to possess in the Museum at South Kensington, it is little necessary for me to dwell in detail upon the classes of objects collected in the Casa Guastalla. It may be sufficient to say, that bronzes worthy, if not wrought by the hands, of men, such as Ghiberti, Cellini, Donatello, Michael Angelo, and John of Bologna, were not wanting. Neither were the finest Venetian glasses, Milanese and Ferrarese arms and armour, Siennese and Florentine illuminations, Umbrian Majolica, enamels of various kinds, goldsmiths' work, silver repoussé work, iron work, niello, medals, lavori di commesso, or mosaics, and coins, cuir bouilli, tapestries, rare tissues, lavoro all'Azzimina or damascening, tarsia, or marquetry, and marble, ivory, and wood carving.

Where so much was beautiful, it seems almost invidious to dwell upon points of remarkable interest; but it would be treason to the royalty of excellence to pass over two or three objects especially celebrated in the history of art, and now brought under public notice after ages of seclusion, if not neglect.

The most interesting of all was probably that patera in bronze, which Vasari relates that Donatello worked for the noble Casa Martelli, to show how perfectly it was within his power to rival the exquisite fragments of antique bronze casting and chasing, which in his days were as much the rage among great Italian collectors, as Majolica and "vieux Sèvres" have been lately among French and English. As perfect almost as it could have been when it left the hands of that rare artist, this beautiful piece of sculpture justifies all the praises which Cicognara has so lavishly bestowed upon it in his "*History of Sculpture*."

Another specimen, of little less historical interest, was the bust in marble, representing Marietta Strozzi, wife of Celio Calcagnini di Ferraro, by that great sculptor, who unfortunately died too young to leave much behind him, Desiderio da Settignano. Jealously preserved in the family of her descendants in that palace, the architecture of which, by Benedetto da Majano and Pollaiuolo, has mainly stamped the Tuscan palatial style with its easily recognised distinctive features, there can be no doubt of the true descent of this beautifully preserved work of art.

Another item, small in bulk, though great in artistic value, was also contributed from the same collection—a little key in chiselled steel, ascribed to Benvenuto Cellini, and, if not actually executed by him, eminently worthy of his most dexterous hand, and of all that skill which he appears to have acquired in the workshop of Paolo Arsago, the Milanese.

Probably, as far as unique curiosity is concerned, the most interesting groups of objects in this collection, were the very important series of coins of different Italian cities

and mints; the medals of illustrious personages, by Pisanello, Sperandio, Cellini, Pollaiuolo, and others; and a very curious collection of cut and stamped leather work, which the energies of the purchasers for the South Kensington Museum may, I hope, ere this have acquired for our admiration in this country.

Important as the objects in this collection unquestionably were, as filling up the detail of the still-life of those pictures, in which the stately Gonzagas, Medici, Sforzas, Strozis, and Dorias occupied the foreground, it is of course in the great monuments and permanent museums of the country that we learn to recognise how inseparable the perfection arrived at in these minor arts was from that greater sublimity attained in the noblest efforts of the architect, the painter, and the sculptor.

It is precisely in this union of imagination of the loftiest kind with perfect technical dexterity in art productions, on either the vastest or the most minute scale, that the great strength of the excellence of the finest Italian design in old time consists. All these relics, whether taking the form of gigantic churches, of stately palaces, of heroic works of sculpture, of extensive frescoes, of elaborate furniture, of pottery, glass, and even ornamental leather, show how absolutely indispensable to personal enjoyment Art then was.

Every student of the "Divina Commedia" must remember the almost passionate terms in which Dante mourns over that transition from simplicity of life and manners to a luxurious indulgence of the intellect and senses, which no sumptuary laws, however stringent, were ever able to subdue. Long and vainly the nobles strove during the fourteenth and fifteenth centuries to preserve for themselves a monopoly in splendour, but wealth accumulating in the hands of the citizens ultimately broke up their ineffectual blockade. How, and with what results, may be traced in the chronicles of Villani and Corio; in the excellent "Discorso di Guglielmo Manzi sopra gli spettacoli, le feste, ed il lusso degli Italiani nel secolo XIV;" and in Muratori's grand collection of writers "rerum Italicarum."

Out of the superabundant gains of the industry and commerce of Florence, Sienna, Genoa, Venice, Lucca, Pisa, and Milan, and out of the accumulated riches drawn by an all-powerful priesthood from its spiritual tributaries in all parts of the world, one cannot fail to be struck with the very large proportion which was obviously expended in supplying this apparently insatiable craving for beauty. Sums of money which would frighten the nobles, commercial or hereditary, even of this kingdom, were lavishly expended on the great monuments of Italian art. Taking, for instance, such a city as Palermo, we find, even at the present day, not tens, but twenties and thirties of churches lined throughout with marble mosaic of the most costly description. The riches at St. Mark's, at Venice; St. Peter's, at Rome; the Certosa, at Pavia; St. Anthony, at Padua; and the churches of the Annunziata and San Matteo, at Genoa, appear almost beyond estimation; while not only in monuments such as adorn these cities are the boldest dimension and the grandest scale adopted, but every inch of wall surface, and every piece of church furniture, however insignificant, are made as elaborate as human ingenuity and human hands can make them.

To such an exuberant extent was this apparent craving for enrichment indulged, that where, as happened in many cases, funds were wanting to complete the ambitious designs of the founder of some great monument, his successors, rather than leave the work altogether unfinished, have endeavoured to realise by paint and every kind of ingenious expedient, the effect so ardently desired by the original founder of the edifice. Hence proceed many of those illusive perspectives which almost convert flat ceilings into airy cupolas, and carry out the eye of the visitor in the *salone* or grand apartment of the *piano nobile*, or principal floor of an Italian residence, through apparently interminable arcades, to an exuberant landscape, alive with statues and fountains.

An amusing definition of what an Italian of the 16th

century understood as indispensable domestic ornaments may be found in a little book written by Castiglione Saba, and entitled "Ricordi overo Ammaestramenti," for a reference to which, and indeed for the loan of which, I am obliged to the kindness of Sir Charles Eastlake. In one chapter the writer tells us, how pleasing to the eye and how necessary are terra cottas by such men as Paganino da Modena; musical instruments by Lorenzo da Pavia, or Bastiano da Verona, that carvings should be supplied by Michael Angelo, Donatello, Alfonso Lombardi (one of the great Venetian Lombardi), and Cristoforo Romano. Antique medals, he says, are necessary, as well as those of Giovanni Corona, of Venice. Verocchio and Pollaiuolo, we are told, should supply the bronzes; and cameos and intaglios should be by Pietro Maria, and especially by Giovanni di Castello.

We may pass over the list of worthy painters given by the author, but not so the terms in which he notices the marquetry works of Fra Damiano da Bergamo, and the armour and glass work, the current productions of Milan and Venice. To fittingly supply such necessities no artist was too proud, and there yet exist, more particularly in the great Florentine collection of drawings by the old masters in the galleries of the Uffizii, ample evidences of the powers in designing ornament, as applied to industrial productions, possessed by artists whose more special fame rests upon that which we habitually contradistinguish from such classes of art, by designating as fine art. To enumerate a few of these may not be unprofitable, by way of directing the attention of young artists to some of the worthiest masters of their craft.

As designers of wood and marble carving we note the names of Baldassare Peruzzi, the great Siennese architect; Giorgio Vasari, Raffaello, Da Monte Lupo, Michael Angelo, Montorsoli, Guglielmo della Porta, Il Riccio (the author of the magnificent candelabrum in bronze at the Church of St. Anthony, at Padua), Giovanni Battista Trotti, better known as Il Molosso, Lillo da Novellara, and an artist of exquisite refinement, Francesco Salviati. For stucco work we meet with designs by Giovanni Battista Cremonini, and Marco da Faenza; and for friezes with those of Gaudenzio da Ferrara, Giulio Campi, and Amico Aspertini. For miscellaneous designs of all kinds, we find beautiful studies by Pierino del Vaga, Francesco Zuccheri, Polidoro da Caravaggio, and Prospero Fontana. Cellini, Bernardino Pochetti, Giulio Romano, and many others, brought their great accomplishments to bear upon the production of beautiful metal-work, while Pellegrino Tibaldi, Matturino, Morto da Feltro, Giovanni da Udine, Bacchiacca, Pinturicchio, Pietro Perugino, and many others, shone in arabesques and cognate descriptions of design. Their ability indeed, to minister to the smaller wants of the great Italian nobles, led, in many cases, to the artists so exercising their lesser talents (if they may be so described) receiving commissions calculated to bring out their capabilities in the loftiest directions.

Any one desirous of tracing the important part which the requirements of industrial art played in the lives of many of the most eminent Italian artists, and which I cannot now do more than point to, may find ample materials awaiting his investigation in the autobiographies of Ghiberti and Cellini, in the writings of Vasari and Baldinucci, in the "Lettere Sanese" of della Valle, in the Italienische Forschungen of Von Rümohr, in the Beiträge zur neuern Kunstgeschichte of Förster, and last, not least, in the collections of original notes and documents illustrating the history of Italian art, by Gaye, Gualandi, Carlo Pini, and the brothers Milanese.

Did time permit, I would willingly dwell in detail on Mosaic, Sgraffito, Intarsiatura, Fresco, and Gesso painting; Terra Cotta, Majolica, Stucchi, Niello, glass making, and others of those arts, transmitted by the curious MS. treatises known as "secreta" from generation to generation, in which Italy so long enjoyed a monopoly of celebrity, if not of actual production; but I feel that the second branch of our inquiry this evening is too important

to be set aside for matters even of such interest as I do not doubt these ancient arts of Italy might be made to assume.

Turning from their yesterday to their to-day, we cannot but observe that, in almost every department in which their ancestors excelled, the modern Italians exhibit, if not a considerable power of production, at least very respectable exceptional proficiency; and if not within the walls of the Florentine exhibition, at least in contemporary art-productions elsewhere, we may trace a partial revival of almost every ancient process known to the Italians of Medicean times.

It is probably in the purely Fine Arts that the principal degeneracy is to be recognised; in the strictly technical there exists by no means the same falling away. The reason for this may not be hard to trace, in the amount of liberty which has for many years past been enjoyed by the lower orders, as compared with that moral and mental subjection in which the middle classes have been held. While every-day necessity, and the passage of interminable "forestieri," have created sufficient demand to stimulate the capabilities of the workmen, the apparent hopelessness of their careers has unquestionably deterred many, who from the middle classes, would have supplied proficient artists and designers, from entering upon those severe studies by which alone excellence in the higher branches of art can be attained.

To proceed with some little method, it will be well to take first of all the three generally received fine arts—Architecture, Painting, and Sculpture; and then the leading art-industries in succession, noting briefly the apparent condition of each, in Italy, at the present date.

With regard to Architecture it may be observed that the pernicious influence exercised by Bernini and Borromini, whose trivialities obtained excessive vogue during the greater part of the 17th century, tended to the production of that *rococo* style which caused a great deterioration in the florid ornament of the Roman, Venetian, and Northern Italian schools. But, extravagant as Bernini was, it would be unjust to deny that he frequently redeemed his excesses, as in the colonnade of St. Peter's and in the Church of St. Agnese, in the Piazza Navona, at Rome, by great facility of design and a certain not un noble bravura of style. Borromini's great follower, Guarini, out-Heroded Herod, and demonstrated, by an *argumentum ad absurdum*, the ridiculous consequences of adopting the whimsicalities of Borromini.

The brilliant talents of Vanvitelli, and the majestic scale upon which he worked out the immense Palace at Caserta, tended to maintain the dignity of his art during the greater part of the 18th century; and showed that magnificence and grand conceptions of pictorial effect had not yet deserted Italian architecture. From his death, in 1773, architecture, and ornament also, greatly declined; and although monuments upon a large scale have been frequently erected since that period in Italy, but few of them are worthy, in any quality excepting that of scale, to rank with the purer taste of earlier times.

The feeble classicisms of the style of the Empire were generally slavishly reproduced in Italy during the early part of the present century; and until comparatively recent days little of considerable merit has been executed.

The works of Piranesi, Albertoli, Cicognara, and Canina, and the illustration principally by foreigners (such as Percier and Fontaine, Mazois, Grandjean, Famin, and Montigny, Gauthier, Letarouilly, Zahn, Gütensohn, and Thürmer, Grüner, Taylor and Crey, Willis, and Hessemer) of their great monuments of art, have led to a return to a purer class of architectural ornament than had been previously in vogue; while the earnest writings of the Count Selvatico, and the translation of Rio's "*Poésie Chrétienne*," have introduced to the Italian architects those rational principles of design, including the treatment of constructive form and of ornament, originated amongst us by the younger Pugin.

The great scale of the existing edifices, and the repara-

tions which it has been necessary to make from time to time to save them from destruction, have constantly maintained Italian artisans in the practice of rivalling the ancient work; so that in every department of building, hands at least abound, perfectly capable of carrying out the most difficult designs.

No better illustration of this abundant material power could probably be given than the rapidity and dexterity with which the buildings for the Exhibition were adapted to their present purpose in a few weeks only, under the skilful direction of the architects, Signori Presenti of Cortona and Martelli of Florence.

The feeble academic system which has until recently prevailed, and under which the professorial chairs were not unfrequently occupied by political parasites, rather than by duly qualified professors of real abilities—coupled with the lack of occupation—has certainly enfeebled the powers of the last generation of architects in Italy, although there are, of course, some honourable exceptions to such a reproach.

Among them I would place conspicuously the Cavaliere Niccolò Matás, of Florence, who is now on the eve of completing a work which must for ever do honour to his country. I allude to the restoration of the façade of the Church of Santa Croce, which is being conducted upon a scale of nobleness, worthy in every respect of the building in which are deposited "ashes," which, as Byron says, are in themselves "an immortality of dust." The whole of this work, which is of enormous extent, is carried out in different-coloured marbles, wrought with an exactitude worthy of the celebrated masonry of the shrine of Orcagna, in the Or San Michele, so highly praised by Vasari. The sculpture is being executed by the most distinguished sculptors of Florence, and the result of their combined abilities is such as could scarcely, I believe, be rivalled at the present time, by designers, artists, and workmen in any of the capitals of Europe.

Scarcely less praise should be awarded to the authors of the noble restoration, now making, of the Bargello at Florence—the old palace of the Podestas.

Very recently a programme has been put forth, inviting designs from Italian and other artists, for completing the façade of the cathedral at Florence. The greatest praise is due to the Italians for their earnest desire to remedy so great a blot as the incomplete state of this façade has always been to that noble building, Santa Maria del Fiore, the master-piece of Arnolfo di Lapo and Brunelleschi.

In the Exhibition, under the head of "Building Materials and Contrivances" but little was worthy of remark, with the exception of the terra cotta, which was, generally speaking, very good, more especially in the article of stoves, and vases for garden decoration. There are some successful imitations of the works of Luca della Robbia, as well as of the glazed and coloured tiles attributed to Girolamo della Robbia. To these we shall, however, return under the head of ceramics. There are some interesting collections of marbles and building stones, and some very excellent scagliola. No less than four exhibitors received prizes for the production of hydraulic cements—an article, until recently, despite their Pozzolana, scarcely manufactured in Italy. An imitation of marble, made with cements of this description, and admirably coloured, has been perfected by the Marchese Campana, of Naples, and several specimens of his skill have been purchased for the South Kensington Museum. A manufactory of parquetry, on the Swiss system, has been lately established at Florence, and very fair specimens of flooring are exhibited.

Of decorative painting as applied to architecture, I observed no specimens in the Exhibition, but in the streets and houses quite enough to assure me that very great dexterity was common among men little raised above the class of ordinary house painters.

For more elaborate decorations, we know, from the skill of Signor Abbate, the decorator of the Pompeian house in the Crystal Palace, in this country, how readily competent directors may be found; and it would, I think, require very

acute observation on the part of anyone inspecting the old arabesques by Pierino del Vaga, in the Villa Doria, at Genoa, and the grotesques executed in the same building, by Annibale Angiolino, of Perugia, now living, to distinguish between the old and modern work.

Of the architectural designs in the Exhibition I am sorry to be unable to speak in laudatory terms. The most industrious amongst the artists appear to be Niccolò Bregalia and Panfilo Rosati, of Naples, who produce many drawings of architectural fragments and restorations from Pompeii, executed in the French Academic style. In the remainder there is but little merit, although in water colour drawings there is evidence of considerable command over the delineation of architectural form.

The modern paintings of the Exhibition have been so fully and ably commented on in the pages of the *Times* by Galenga's brilliant pen; of the *Athenæum*, by Mr. Trollope, and of other journals, that I do not propose to dwell at any length upon them, but would simply remark that the old school of David and the classicists, as represented in Italy by Camuccini, and to a certain extent by his rival, Benvenuti, appears rapidly dying out; and in place of the well-drawn, but artificially grouped and badly coloured, gallery pictures, such as many of those of the late Professor Bezzuoli, of Florence (one of which figures in the place of honour in the great gallery of the Exhibition), *genre* and landscape paintings, less carefully drawn, but embracing more romantic incident, livelier action, more natural effect, and far better colour, appear to predominate.

There are, however, two large gallery pictures which merit the highest possible commendation. One is, "The Expulsion from Florence of the Duke of Athens," by Professor Stefano Ussi, which is a noble historical picture; and the other a picture of great power, by Domenico Morelli, of Naples, called "The Iconoclasts"—the subjects of both, it will be seen, rendering tribute to the importance, the one of political, the other of spiritual, liberty.

Among the best of the pictures of less pretension than these two, may be noted, "The Procession of the Burial of Buondelmonte," by Altamura, of Naples; two other pictures by Morelli; "The Council of Ten in the Courtyard of the Palazzo Ducale, on their way to the Hall of Council," by Celintano, of Naples; "Some Incidents of the War," painted by Carlo Ademollo, of Florence; and "The Battle of Magenta," by Induno, of Milan, a smart *souvenir* of Vernet. Of the Neapolitan school one has to remark the specially improved character of the colouring and mode of painting.

For the same reason that I have so summarily disposed of the paintings in the Florentine Exhibition, I would refrain from entering into detail upon the subject of Sculpture; but as, proportionately, the monuments in the latter art are of a superior quality to the evidences of ability presented by those of the former, I think it but just to indicate a larger number of those works which appeared to me to possess distinguished merit.

To say that the spirit of Canova is yet dead in Italy would be incorrect; but one is happy to recognise that, while much of his effeminacy and artificial composition are disappearing, much of his beauty of form and delicate finish in marble working are satisfactorily preserved. The care he bestowed in modelling the articulations of limbs, and the extremities generally, is rivalled in most of the best works now exhibited, although some few, otherwise excellent, fail in those important details.

The work which has attracted most attention, and with good reason, is the well imagined and gracefully carried-out figure of "A Girl Reading," by Pietro Magni, of Milan. That sculptor, with Strazza (the author of the "Ishmael," in the Exhibition of 1851), and Vela, of Milan, an artist of great talent, may be looked upon as leading representatives of the Romantic school of sculpture in Italy, as opposed to the more Academic style, which finds its ablest representatives in Cambi, Santarelli, Costoli, and Fantacchiotti.

Dupré, of Florence, a sculptor of very great power,

partakes of the merits of both classes, but falls slightly, in some of his works, into that leading defect of inattention to pure beauty of form with which the Romanticists, in aiming at expression rather than the "beau ideal," may be occasionally reproached.

The most absolutely Canovesque of sculptors is, apparently, De Fabris, (lately deceased), whose "Love and Psyche" is one of the homied but feeble reminiscences of the subject so dearly loved by his master, the father of modern Italian sculpture.

It is to be regretted that Tenerani, of Rome, Canova's favourite Italian pupil, has not contributed to this Exhibition, since his great powers would have gone far to vindicate the school of that really fine artist, under whose influence Tenerani's best works have been produced.

The principles upon which I believe the popularity of Magni's statue of the "Girl Reading" is founded, appear to me so important, and, indeed, so novel in their application to modern sculpture, that I think it my duty to dwell for a few minutes upon them. A maiden, of no great pretensions to beauty, either of form or feature, and in the simplest dress, is represented, seated on a common rustic chair, reading. There is no very great study evidenced in the arrangement of the lines either of the figure or of the draperies, and, indeed, in one important particular, the modelling of a portion of the bosom, a manifest defect is to be observed. The head is very truthfully modelled, and the expression is one of quiet concentration on the theme of the volume, in the study of which the reader's whole attention seems to be absorbed; that theme being, as may naturally be imagined, at the present juncture, the development of Italian liberty under the sovereignty of Victor Emmanuel. Such elements may not in description, perhaps, appear likely to result in the production of a striking work of art; and yet the power of this small statue is such as to arrest and enchain the attention of every one coming within sight of it.

The potency of the spell I believe to mainly consist in the concentration of purpose manifested in the whole composition. There is no straining for effect—to borrow a theatrical phrase, "no playing to the foot lights"—and none of that coquetry, half-conscious of nudity, and evident flirting of the damsel with the spectator, which disfigure so many ordinary representations of female form. Other charms are unquestionably the ease, nature, and simplicity of the whole arrangement. Nothing is allowed to interfere with the tranquillity of the action, and such is the effect of this appearance of quiet, that almost instinctively the spectator treads, as he passes, with lighter foot, and speaks in "bated breath," lest he may startle the marble maiden who sits wrapt in her brooding fancies, as it were, unconsciously before him. A second of Magni's works, "An Indian Mother," seated in a shawl swung over the branches of some trees, in such a manner as to make the figure appear entirely unsupported, is a *tour de force* in marble working, the slight tendency to extravagance in which is to be overlooked in the elegance of the action and the careful modelling of every portion.

A third work, by the same sculptor, is of considerably less merit. It represents a statue of Socrates, and, whether intentionally or not on the part of the artist, conveys an almost instinctive reminiscence of what one cannot but fancy the sovereign of United Italy himself might be with little else upon him than a rather scanty shirt. The compliment, if it be meant for one, is indeed somewhat dubious.

Vela, another Milanese, contributes one figure only, and that of an almost too voluptuous cast of beauty and attitude—"Spring," a nymph bounding upwards, but, as it were, caught, and entangled in the vernal flowers from which she seems to be rising. In delicacy of modelling, and that truthful rendering of flesh in marble, which the Italians term *morbidezza*, there is nothing, I think, in the whole Exhibition to equal it. It is to be regretted that other works of Vela's are not to be found at Florence.

The most ambitious figure is certainly the "Daughter of Zion in her desolation," by Morelli of Leghorn; but in aiming at grandeur the sculptor has neglected beauty, and thus fails to engage the sympathies of the spectator.

Fantacchiotti of Florence, who enjoys a great and deserved local reputation, exhibits several works of very considerable merit, the best being the monument to the late wife of Mr. Spence, an English artist, long resident at Florence. The figure, which is that of a very beautiful matron, is represented as extended, after the manner of some of the finest of the cinque cento monuments, on a bier, recalling, in many particulars, the general form of the ancient sarcophagus. In front are amorini, and beneath are square tablets, inserted, as it were, in a plain and well-designed pedestal. The special merit of this work is two-fold. In the first place, all that may be called pure sculpture,—that is the representation of the human form, and the draperies and ornaments connected with it—is thoroughly good; and in the second, these elements are combined with such conventional lines, masses, and ornaments, as adapt the whole composition for alliance with whatever may happen to be the architectural forms of the structure in which this beautiful work may be destined to be placed. What the consequences of the common want of skill in similar combinations may be, it is scarcely necessary to point out to an audience whose remembrances of St. Paul's and Westminster Abbey would, probably, be too poignant for me to do more now than hint at them.

Strazza, whose "Ishmael" in the Exhibition of 1851, and whose "Audace" in the Crystal Palace, have made us well acquainted with his capabilities, fails to sustain them at Florence in his statue of the "Sposa Novella," which has however received the compliment of purchase by the king. Neither strikingly beautiful nor very expressive of its title, the modesty of the recent bride seems rather of that affected class, the freedom from which I have already commended in Magni's masterpiece.

Santarelli, of Florence, a well-known artist, exhibits a "Shepherd Boy," which has merit, but his "Magdalen" is too close a reminiscence of that of Canova, and fails to sit up comfortably. The infant's "Prayer of Innocence" is offered up rather by a little man than by a true bambino.

The same reproach as to want of youthfulness in form maybe applied to the "Amore Mendicante" of Cambi, the general intention and action of which, however, are clever and expressive. The same sculptor's "Eve" recalls far too much and too many of the leading defects of our English academical Bailey.

Pierrotti of Milan exhibits a very good anatomical study, in the shape of "A Hunter Killed by a Snake." The subject is a difficult one, and has been well mastered by the skill and knowledge of the artist.

In the true academic style, Costoli's "Death of Meneceus" is to be highly commended, as being thoroughly well modelled, and well balanced in a difficult pose. His "Charity," a large bas relief, is by no means so good.

Dupré shows a "Mater Dolorosa," the character of which is sublime and devotional in a high degree. He has also a "Sappho," in an attitude not altogether dissimilar to, although in no way plagiarised from, that of the well-known work of Pradier; and a sculptured pedestal for, apparently, a large flower basin. The modelling and composition of the figures in alto relievo which decorate the latter, it is no small praise to say are, I consider, fully equal to those we so much admired in Professor Drake's pedestal in the Great Exhibition of 1851,—a somewhat similar work. The attitude and expression of the "Sappho" and the draperies are admirable, but some portions of the nude have been modelled from rather too low a type of female beauty to be altogether satisfactory in a work of ideal art.

Admitted into the fellowship, if not the nationality, of Italian sculptors, are the well-known American and English artists, Power and Fuller. The "Greek Slave," and "Youth holding a Shell," the Proserpine, and many

admirable busts by the former, are too well known in this country to need dwelling upon; but with his "America" we are not so well acquainted. Unlike the life and vivacity of that population, whose every breath it appears must be drawn in an atmosphere of *sensation*, and whose vital energies seem inexhaustible, the embodiment of the sublimated essence of modern republics is tame and dead; but, like at least the major section of that unhappy continent, she stands but feebly and tottering, and one touch only seems wanting to overthrow the unstable goddess.

By the latter artist (Captain Fuller), there is a remarkably good figure of a "Drowning Boy," admirably modelled, and full of energetic action. The tempest-tossed sailor lad still struggles, though evidently unavailing, with the elements which overpower him.

This scanty list by no means exhausts the excellencies, or perhaps rightly points to the salient defects, of the really fine collection of works of sculpture, which it is not too much to say formed the leading feature of the Florentine Exhibition; but I feel that it is necessary to quit the field of pure sculpture for that application of the art which lends its highest graces to industrial production.

The two most distinguished workers in this department of industry, worthy maintainers of the fame Brustolone acquired for Italian wood-carving in the last century, are well known in this country—Barbetti and Pietro Cheloni, of Florence.

The former exhibits a grand door, carved with no less than 29 alto-relievos, of biblical subjects, treated some what after the manner of the celebrated gates of Ghiberti. Unlike them, however, the sculptures under notice have been executed in walnut wood, as a commission for Prince Demidoff, for the entrance door to whose Russian chapel at San Donato, near Florence, they are intended. The general design is, it appears to me, monotonous, from its extreme rectangularity, and is ill arranged in the junctions of the vertical and horizontal divisions with the semi-circular head of the door. The carving is, however, executed in so masterly a style as to constrain an admiration for the details, which fails to be excited by the general aspect of the whole.

The same artist contributes a large oak bench, the seat of which is hinged, in order that the lower part may answer the purpose of the *cassapanca*, which formed so leading a feature in the Italian interiors of the quattro and cinque-cento periods. In general design this work is better than the door just referred to, and leaves behind a feeling of more entire satisfaction.

The capability for the most important works, shewn by these productions, is destined to be put to an even loftier purpose, since Barbetti and his sons are now engaged in the execution of a magnificent case, 6 feet 6 inches high, entirely wrought in ivory and ebony, to hold the National Crown of Italy. Of this grand work a full-sized water-colour drawing was exhibited, and I fully believe that the realisation of the design (which is exceedingly good) will be not unworthy of the ancient glories of Italian ornamental carving.

Cheloni works in a manner which very perfectly reproduces the delicate handling of Mino da Fiesole, Civitate da Lucca, and Andrea Ferrucci, and proves that, with judicious encouragement, he may become a formidable rival to the most distinguished amongst the Parisian magnates in the production of luxurious furniture. His bookcase, —and above all, a single little panel in wood, fully justify this assertion. It is to be hoped that this fine bookcase, as well as the case for containing the National Crown, by Barbetti, may form ornaments in our Exhibition this year, where they cannot fail, I think, to be greatly admired.

The only rivals, although there are, of course, many approaching the excellence of Barbetti and Cheloni in ornamental carving, are Antonio Superchi, of Parma, and Professor Giusti, of Sienna. The former exhibits only a small panel, carved in soft wood, with arabesque ornament.

It is, however, a masterpiece. The latter works in ivory, and appears to be well supported by English patronage, since his miniature reproduction of the celebrated Fountain of Jacopo della Quercia at Sienna, and his exquisite little picture frame, have been produced, the former for the Earl of Northesk, and the latter for the Marquis of Northampton. For the Count Agostino da Gori, Giusti has wrought a little coffer or box to contain autographs of men of science, artists, poets, &c. The shrine is by no means unworthy of the relics.

Time will not permit of my dwelling at greater length upon individual specimens, or even extending my catalogue of ingenious artists. It may suffice to say, briefly, that in marble, stone, ivory, ebony, and plastic compositions, the application of sculpture to industry forms, probably, the most distinguished feature of the industrial portion of the Florentine Exhibition.

It would be unfair to the Italians to pass from the subject of applied sculpture, without noticing one form of it in which, from classical times to the present, they have maintained a decided pre-eminence over other nations. I allude to the art of working in gems and precious stones.

The names of Girometti and Odelli of Rome, are celebrated, and their productions still command very high prices; in proportion, perhaps, to the labour, but too great for the art displayed: as for instance, the single cameo of Signor Girometti is valued at no less than 30,000 francs, or £1,200, a price, possibly, as the Italians say, "da combinarsi." Neither of these artists, in my judgment, sustains his previously acquired reputation, while the intaglios of Berini of Milan, a less known man, are, if not so valuable, far more agreeable, being both designed and wrought in better taste, and rather reproducing Grecian than ancient Roman styles of execution.

The old celebrity of Valerio Vicentini for the execution of intaglios in crystal, resting not only on the warm tribute of admiration paid to his genius by Vasari, but on exquisite relics of his skill still preserved at Naples, Rome, and Florence, has excited the noble emulation of Beltrami of Cremona, a very beautiful specimen of whose handicraft is exhibited by the Brothers Turina. I believe Beltrami to be no longer living.

The medallist art of Italy, so famous of old through the dies cut by Cellini, Bastiano Cennini, and others, is well sustained in the present day, and the specimens furnished by the mints of Florence and Rome show that their ancient dexterity has not entirely deserted their descendants.

Before altogether quitting the Fine Arts, there are some forms in which they appear so closely allied to Industrial Art, and in their alliance so little modified, as to demand notice, before proceeding to a consideration of those industries, the types and constitution of which are affected comparatively remotely by the three Fine Arts. I class in the former of these categories engraving, lithography, chromo-lithography, and photography.

From the days of Marc'Antonio Raimondi, through those of Volpato and Raphael Morghen, to modern times rendered illustrious by the names of Perfetti, Jesi, and Toschi, the Italian school of line engraving has maintained an almost unquestioned pre-eminence over its contemporaries of the rest of Europe. That great work, the engraving of the Frescoes of Correggio at Parma, upon which all the later years of Toschi's life were employed, contributed to the education of a generation of engravers, many of whose works are fully worthy of their cultivated master.

The basis of all excellence in this art is, of course, the perfection of what is known as the engraver's drawing—in other words, his rendering in chiaro-scuro (of the exact size of the plate proposed to be produced) of the picture selected for reproduction on steel or copper. In this art the Italians have greatly excelled, and do so still, since it would be scarcely possible in this way to surpass such a drawing, for instance, as that by Calamatta of Raffaello's "Madonna di Foligno."

For perfection in soft and fleshy modelling, the palm

must, I think, unquestionably be given to Toschi, for his print of the Madonna della Scala, by Correggio; and Tommaso Aloysio Juvara, the leader of the Neapolitan school, several of whose minor specimens are of extraordinary excellence, must, I think, be placed next in order of merit.

Of Toschi's old assistants on the Parmesan Correggios, Perfetti of Florence, Scotti of Genoa, and Calamatta of Civita Vecchia, many agreeable specimens are exhibited; and the print of the Madonna della Seggiola, by the first-named, is worthy of high commendation.

A work now in progress on the gallery at Florence, and most creditable as a current Italian publication, appears to have given employment to many of the best cotemporary engravers, and beautiful plates as well as engravers' drawings for this work are exhibited by Ulisse Forni, Frederico Calendi, and Agostino Tricca.

I cannot leave the subject of Italian engraving without noticing the extraordinary pen-and-ink drawings by Professor Vincenzo Gazzotto of Padua. On three large sheets this artist has depicted, in a most masterly manner, the "Joys of Paradise," the "Sufferings of Purgatory," and the "Despair of Hell." Not only are these compositions highly imaginative—in this respect rivalling the analogous works of our own Martin—but they are drawn with a masterly knowledge of light and shade, foreshortening, and of the human figure. The drawing of Paradise is exceedingly beautiful.

In chalk and ink lithography, a fair average is maintained by the houses of Richter, of Naples; Carpentier, of Florence; and Borzino, of Milan; while in chromo-lithography they may safely be put in comparison in quality, if not in quantity of production, with the larger establishments of Paris, Vienna, Berlin, and London.

By the first-named house two works are exhibited, the execution of which is eminently honourable to Italy at the present time. One of these is a perfect series of illustrations of the painted decorations of Pompeii, published by Niccolini, being for the most part *fac-similes* of the beautiful drawings of Abbate. The other is an equally fine series of illustrations of the Abbey of Monreale, near Palermo. The latter work has been produced mainly through the energies of the Benedictine Fathers of the Abbey, under the able leadership of the Padre Gravina. For those who would seek to revive the manufacture of pictorial mosaics in this country—and happily they are now many—no more useful work can be recommended than this, in which the glories of the celebrated Norman Cathedral are admirably reproduced in all their details. Borzino's imitations of oil pictures are all but deceptive; while Carpentier produces, at very reasonable prices, excellent coloured *souvenirs* of the most beautiful pictures of Fra Angelico and other masters.

The illuminator's art is so nearly allied to the art of chromo-lithography, that I may consider this to be the fittest place to notice the evidence given by Napoleone Verga of Perugia, that the traditional skill of the Italians in "quell'arte che alluminare è chiamata a Parisi," from the days of Dante to the end of the last century, has not been lost. In his illuminated addresses from the municipality to the Marchese Pepoli, Verga shows himself, if somewhat inferior to Giulio Clovio, Buonfratelli, and Girolamo dai Libri, superior to almost all other ancient magnates in the art of illumination on vellum.

As connected also with chromo-lithography, may be noticed the art of colour-printing by means of typography, that is, from type or brass rule. Of this some good specimens were shown by Frederico Lao.

Rafaello Salari, of Florence, contributed facsimiles, executed with the pen, of ancient block and other early printing and wood-cut illustrations, fully sufficient to deceive any eyes but those of the most accomplished bibliomaniacs, their perfection equalling, if not exceeding, that of our justly-celebrated Harris, whose works created so much sensation among the learned in rare editions and tall copies in 1851.

In photography the names of Ponte of Venice, Alinari of Florence, and Dovizielli of Rome, are well known in this country as connected with very perfect reproductions of the most striking architectural monuments of those cities. It may be enough to say that they ably sustain their reputation amidst rivals whose excellence brings them within a few paces of the foremost in the race. Duroni of Milan exhibits a full-length life-size figure of the king, in its way a triumph over very great difficulties. Caldesi's reproductions of the Hampton Court cartoons are too well known to need commendation from me.

My respected colleague, Mr. Le Neve Foster, will no doubt furnish you with such comments on the relative excellence, from a scientific point of view of these photographs, and from an economical point of view of the decorative arts, as may justify my noticing now only very briefly those refinements of design or execution which raise certain branches of production from the position of crudely supplying natural wants to that of ministering to that craving for beauty, which becomes more or less largely developed in each branch of manufacture in proportion to the fluctuating conditions of highly civilized nations.

In metallic art there was not much to notice, since none of the branches of that class of industry were very largely represented.

In the precious metals much more design and ingenuity were displayed than—with one or two exceptions, to be presently mentioned—appear in productions in the baser metals. I am unable to praise the silversmiths' work generally, since the Italians as yet do not appear to have fully appreciated the ancient styles of finish of their own forefathers, or even those of the Wagners, Froment-Meurices, Morels, and Vechtes, of the past and present generations in other countries. The best works of this kind, where little was really good, appeared to be the vase designed and executed by Tomaso Rinaldi of Modena, and the sword of honour presented to the King by the citizens of Modena, and executed by Rinzi of Milan. The steel blade of the latter, which was cleverly inlaid with gold and silver, showed that the old art of working *all'azzimina*, or damascening, in which Cellini so greatly excelled, is not lost in Italy.

A still nobler sword than this, as far as material is concerned, was exhibited, the work of Castellani of Rome. The hilt was somewhat too severe in style for one wrought in gold, and did not appear to me equal in workmanship to much that I have seen elsewhere, and indeed in London last season, by the same distinguished jeweller. It is to be regretted that he did not contribute any other specimen of his skill on the present occasion. I must confess that I have seen in shops at Rome, Genoa, Florence, and Naples, far better jewellery than was displayed in this the first great Italian Industrial Exhibition, where so important a branch of industry should have been better represented.

In cast-iron there was little worthy of remark, with the exception of a very clever gas lantern, cast at the foundry at Pignone, near Florence.

In bronze and brass founding and chasing, I have never seen in any country better work produced than that for which Clemente Papi, of Florence, is so justly renowned; and I believe that it has puzzled those most learned in the processes of metal casting to understand by what means his extraordinary reproductions of groups of natural flowers have been made out of molten metal.

In wrought-iron, for which I need scarcely remind you that Florence and Siena were formerly most celebrated, Pasquale Franchi, and Benedetto Zaffari (both of the latter city), exhibit themselves as truly cunning smiths. The former has produced a small pair of gates, in which the vine, the olive, and groups of corn, become admirable ornaments to a well arranged series of conventional lines and forms; while the latter sends some iron rings and brackets, similar to those formerly attached to the old palaces of Italy. These are all wrought with hammers and punches, with such freedom and spirit as to be likely enough to deceive enthusiastic purchasers who may be

unable to refrain from attempting to carry off trophies of the former glories of those nobles, in whose families alone the right was hereditary to attach such marks of nobility to the head-quarters of their race.

In pierced steel work the cutlers of Campo Basso, the only place in Italy in which much cutlery is manufactured, exhibit considerable dexterity, and the pierced scissors of Vinditte Terzano are elegant, both in design and execution. One singular pair of desk scissors, highly and pleasingly ornamented, bore the remarkable inscription, in incised characters "*Scipione Santangelo, al municipio di Firenze;*" the gift recalling the good old days of Florence, when nothing was deemed too precious to be offered out of the tradesman's abundance to his well-loved home and city.

In glass, I am sorry to say, there was but little to praise, with the exception, perhaps, of the ruby glass of Piezaro, near Orvieto, the stained glass generally being inferior to contemporary productions in France, Germany, and England; while in cut and cast glass the form and ornaments were poor, and unworthy of notice. How much of the reproach of insignificance in this department might have been removed had the establishments of Murano freely contributed the results of their best exertions, it is difficult to say. Let us hope that whenever the next Exhibition of the products of United Italy may take place, the descendants of those who in the old time thought it no degradation to their nobility to be masters in the craft and mystery of glass making, may successfully vindicate their forefathers' reputation.

In Ceramics, however, there was much to interest. At the head of this branch of industry stood, without a rival, the Marquis Ginori, who now sustains, to his own credit no less than profit, the old factory at Doccia, founded in 1735 by one of his ancestors. In fine porcelain the productions of the establishment leave little to be desired as to the quality of the paste, but the painting is as yet unequal to the excellence of the material. The most remarkable and characteristic of Ginori's productions are the imitations of ancient Majolica, for his improvements in the manufacture of which the Marquis gracefully acknowledges himself indebted to the talents in chemistry of one of his *protegés* and assistants, Signor Giusto Giusti, whose death in 1858, while scarcely in the summer of his intellectual powers, may be a source of regret, not to the Marquis only, but to all Italy.

Many of these imitations of ancient Majolica, and more particularly of the Fontana and Zuccheri types of it, are so ably executed as to imperil inexperienced collectors, who are too apt to believe that it is possible to obtain by chance objects for ten pounds eagerly sought after by many really well informed in such matters, who would not hesitate to give ten times the sum for undoubted specimens of the works imitated. Let one and all discard such vain illusions, and beware of either too cheap or too dear "*articles de vertu*" in Italy.

I was happy to notice that some of the most graceful of the Doccia productions were purchased by Englishmen, and among others, one of the smallest but prettiest, by our friend Mr. Crace.

In one of the great difficulties of the potter's art, that of burning large groups in biscuit, and allowing them to cool without cracking, the Marquis Ginori has not proved altogether successful, yet the design and modelling of his principal specimen deserved a more successful treatment in firing.

Although he may be considered as without any serious rival in the production of porcelain, in some of the appliances of earthenware with enamelled glazes he meets with competitors of almost equal ability. Thus, in the revival of pavements similar to those which floor the celebrated loggie of the Vatican, made it is believed by Girolamo della Robbia, Bernardino Papi, of Siena, proves himself a thoroughly capable manufacturer. As also in Ginori's revival of the Luca della Robbia ware, others of the Lombard potteries prove that he is not alone in his

knowledge of the processes by which such objects were anciently wrought.

In ordinary terra cottas, such as those suited for stoves, large garden flower pots, and architectural ornaments, Bacci of Florence, Carlo Vanni of Impruneta, near Florence, Filippo Martinez of Palermo, and Raffaele Piegai of Lucca, exhibit very excellent productions, thereby demonstrating how widely a knowledge of these processes of old repute in Italy is spread.

Nor is it alone in quality that the specimens forwarded by these manufacturers excel, since in price it would be difficult in any other country, I think, to match them. For example, a really graceful stove in terra cotta, burnt by Furlani, and such as, in this country, I believe, would not, probably, be procurable under £3, I had the pleasure of buying for 25 francs, or £1; a much more ambitious and larger stove, of the same kind, by Ginori, was priced 80 francs, or about £3 4s. It is much to be desired that the Committee of Fine Arts for the decoration of the Horticultural Society's grounds at Kensington may find English manufacturers equal to the production of vases and other features for the embellishment of gardens at similarly reasonable rates, since not a few proprietors of more modest gardens throughout the country are craving for such objects at prices a little less extravagant than those they cannot avoid paying now if they would introduce any similar ornaments amidst their shrubs and flowers.

In ordinary tiles of inlaid clays, suitable for mosaic, the Cavaliere Avila Altoviti, of the Val d'Arno, reigns supreme.

The class of silk fabrics will, no doubt, be so ably noticed by my friend, your Vice-President, Mr. Winkworth, that I need do no more with respect to them and other textile fabrics, than remark that, as far as my powers of observation extend, in none, with the exception of the embroiderers art, was there any great evidence of able design in connection with their production.

For embroidery the Italians have long been celebrated, and many specimens were displayed, better both in design and execution, than any of those French and Belgian examples which have been so largely manufactured during the last century, for the rites and ceremonies of the Romish Church. One of the most splendid specimens of such work, although destined for regal rather than ecclesiastical use, was to be observed in the hangings for the royal throne, embroidered in the public Female School at Florence; the design for which, being by no less clever an artist than Pietro Cheloni, was of a highly satisfactory description, and the work reflected credit, more particularly upon the widow Bassi, the teacher of the art of embroidery in that school, under whose special superintendence the whole has been executed.

In dealing with the subject of ornamental carving in wood, we have already taken cognizance of one of the most important elements essential to the production of beautiful furniture. There remain, however, two or three special processes, which have been classed by the Florentine Commissioners under the head of furniture, and which merit particular attention.

The most important of these is unquestionably mosaic in Pietre Dure, glass, &c.; and the second that form of mosaic which consists in the inlaying of different-coloured woods, and which we generally understand by the name of marquetry.

The former of these processes embraces two distinct varieties, the one suited for internal use only, and the other for both external and internal use.

In the first-named class the now royal, but formerly Grand Ducal manufactory, for the execution of what we know as Florentine mosaic, naturally occupied the most eminent position.

Having, in a report I was employed to write for the Board of Trade on a class in which the productions of the Grand Ducal Manufactory were included, in the year 1855, gone at some length into the subject, I need not

recapitulate the details I then collected concerning the history and character of that establishment. I may, however, state that the same technical perfection which I had then occasion to praise, and the same faults, as it appeared to me, of judgment in the general design of the principal objects which I then pointed out, may still be considered to characterise the productions forwarded to the Exhibition under notice.

Thus the principal object, upon which it is said that vast sums of money and very many years of labour have been lavished, the altar frontal for the Chapel of the Medici, in San Lorenzo, is, it appears to me, altogether a mistake. With extraordinary patience and skill, materials of the most precious kinds have been selected and fitted to one another with microscopical precision, in order to reproduce a picture of the "Supper at Emmaus;" and, after all, wonderfully, but not successfully. In other objects, such as a magnificent table top, in which flowers, fruit, and birds are introduced, in combination with conventional ornament, a very much happier result is obtained. The best understood, however, of any of the productions of the Royal Manufactory, appeared to me to be the fine wardrobe in walnut wood, inlaid with panels of pietre dure, limited in design to almost entirely conventional ornament.

Private manufacturers have during the last 20 years been creeping up in excellence, as the Grand Ducal school has been somewhat losing its old monopoly of excellence; and we now recognise specimens forwarded from private studios of almost equal merit to those wrought at the government establishment; thus, in point of pictorial mosaic, the centre and medallions of the great table executed by Bianchini, are more effective than the *tour de force* of the royal fabric, the "Supper at Emmaus," although perhaps not quite so perfect in execution. In the centre of this table is a picture of the adoption of Giotto by Cimabue, executed with extraordinary delicacy and dexterity. Among the highly commendable specimens of this class of mosaic are also the table tops executed by Francesco Betti, and the Brothers Lattici, of Florence.

For those whose pockets are unprepared for such drafts as the purchase of any of these splendid works would necessarily make upon them, similar objects, made in Scagliola, and producing an equally brilliant effect, may be obtained at greatly reduced prices. One slab, executed by Picchianti and Son, of Florence, none but the most experienced eye could detect as being an imitation instead of an original.

Of the various materials in which pietre dure slabs are inserted, none appear to me to blend with it more successfully than ebony, and this happy union could not be better exemplified than in the beautiful little casket executed by Barzanti of Florence, which, both in the excellence of the mosaic and the taste with which the object is made up, could scarcely be exceeded.

In addition to mosaics formed with natural stones and marbles, some specimens of an agreeable, though rather too brilliant effect, formed by the insertion of artificial aventurine, made in glass, into marble and metal work, were exhibited by Signori Bigaglia of Venice, and, being a novelty, appeared to be highly appreciated by the Italians.

The other branch of mosaic based upon ancient Roman and Byzantine processes, is an art which has been steadily kept up in Italy, partly through the maintenance of the great Papal manufactory at Rome, and partly through the necessity of constantly supplying workmen and materials suited for restoring the great monuments scattered throughout Italy and Sicily, embellished both within and without with this luxurious decoration. But it is only recently that an attempt has been made to organise such facilities of production as may enable private manufacturers to offer their works in this department of industry for public sale. There seems every reason to anticipate that this industry will assume large proportions, from the demand existing for such architectural accessories, not in Italy only, but in all the highly civilised countries of Europe. The best

specimens were those sent by Salviati and Vincenzo Redi, of Venice, one a representation of St. Nicholas, from St. Sophia, at Constantinople, evidencing a power to reproduce the ancient Byzantine processes, and the other a figure of Christ, from St. Marks, at Venice, exhibiting an equal mastery over the Græco-Italian processes employed in that cathedral. Another competitor for patronage in this department of industry was Antonio Gazetta, of Venice. In all of these works the difficulty of producing good flesh tints and properly vitrified gold ground mosaic, appeared to be successfully overcome.

Marquetry—(Mosaic in woods)—is an art of oriental origin, communicated to and almost entirely monopolised by the Italians for several centuries of the Middle Ages. In the North of Italy it is still highly popular, and both at Paris, in 1855, and the present Exhibition, numerous specimens were to be seen—not in all cases sufficiently quiet in colour, or well understood in application, but almost invariably well and boldly executed.

The absence of Gatti, of Rome, whose ivory and other inlay was so highly admired at Paris, is greatly to be regretted, as nothing in this Exhibition is equal to the small cabinet he there exhibited in 1855.

The best specimen of inlay, and probably one of the best of furniture in the whole Exhibition, is presented to us in the table for a grand saloon, made by Guiseppe Fontana, of Pisa. This piece of furniture is in the fine old Siennese style (that which shortly preceded the year 1500), and leaves little to be desired.

The remaining furniture in the Exhibition is of good average quality, requiring no particular remark, if we except the good lac-work, in imitation of Chinese, of Luigi Zampini of Florence.

Some buhl-work was sent from Genoa, by Jacinto Grosso. In a carved picture-frame, by Lorenzo Papi of Florence, I observed a particularly pleasing effect produced by placing walnut wood carved in open work over a gold ground. I need scarcely note how good and cheap, and how well gilt and burnished the ordinary carved picture-frames of Florence now are.

In carpets the Italians are altogether behindhand; but some of their silks and velvets for upholstery, particularly the latter, are by no means bad.

I did not notice any good lace in the Exhibition, but both at Venice and Genoa I have seen modern nearly equal to the old. Some of the fine thread needlework on cambric was exquisite.

In book production and decoration, although the glories of the classic printers of Italy—the Aldi, Giuntas, Gjolitos, and Bodonis—were not perhaps fully sustained, there were many evidences of excellent capability. In bookbinding, particularly, the houses of Vezzosi of Turin and Binda of Milan took very high places, both for excellence of work and taste in the application of ornamental design to the requirements of their special branch of industry.

We have already noticed the perfection attained by the Italians in engraving and chromo-lithography, arts now all but indispensable to the perfection of luxurious typography. It remains only to say a word or two in vindication of the national powers in the art of engraving on wood. I observed scarcely any specimens in the Exhibition, but in contemporary publications, and more particularly in the *Giornale dell'Esposizione Italiana*, I noticed many examples of fair average excellence.

Such are a few of the observations which occur to me in respect to the present of Italian industry, as exemplified by the products displayed in the Exhibition at Florence, and with your permission I will now proceed to add a few remarks touching the even more important question of the possible Italian Art-Industrial future, as now foreshadowed.

As there can be no fire without fuel, so there can be no fruitful production without education; and it is from the withdrawal of the restrictions which have hitherto tended to discourage every class of practical instruction, throughout most of the States into which Italy has been divided,

that the probably most prolific source of future benefit is to be anticipated. Thus, in the fine arts, although many costly literary works, such as the "History of Painting," by the late Professor Rossini, of Pisa; the "Illustrations of the Certosa of Pavia" by Durelli; of Milan by Cassina; of Venice by Cicognara; of Ancient Art by Canina; of the Museo Borbonico, by the Neapolitan Government; and of the Florentine and other academies, have been produced mainly in answer to a foreign demand, there is an almost entire blank in the contemporaneous supply of what may be understood as school books of art fit to place in the hands of workmen and students. Since the days of Mengs Algarotti and Visconti, but few Italian writers have followed closely those theories of esthetics which have largely engaged public attention in Germany, France, and England, and still fewer have endeavoured to methodise and popularise those texts for the practical instruction of the student.

Gioberti's eloquent and learned Essays, "Del Buono," and "Del Bello," are far too ethereal to be palatable to the general reader; while the master mind of Nicolini, the early bent of which inclined strongly towards the solution of art questions, as evidenced in his excellent discourses on Oragna, Michael Angelo, Leon Battista Alberti, on "The Connection between Poetry and Painting," and on "The Influence of the arts on Social Life," became subsequently engrossed by political, literary, and educational questions, of even more serious import to Italy.

Among modern writers on the subject of the fine arts, the Count Selvatico, the Marchese Ricci, and the Marchese Roberto D'Azeglio, may be considered as having effected the largest amount of good; but there is still much to be hoped for, now that it is possible for the books published in one part of Italy to be read in others, besides those in which, having eluded the Scylla of state censure, they were imperilled and imprisoned by the Charybdis of heavy and almost impassable barriers of state dues and inquisitorial police.

To the workman, however, there are practical sources of instruction, even more valuable than the text books of his art. These are to be recognised in the works of his contemporaries. What can be imagined more instructive for an apprentice than to have placed under his eyes the best performances of his master contrasted with those of other manufacturers? What more beneficial than to be able to examine the productions of those who in any special branch of industry are superior even to the master he has been accustomed to recognise as to him its practical head? Such instruction is to be derived from Exhibitions such as that under notice; and it is to be hoped that the present may be but the first of a long series in which from year to year, and in different localities, the Italians may take stock of their own advancement, and from time to time enjoy opportunities of comparing their own productions with those of other, and perhaps in a commercial sense, more advanced, nations of Europe. The tendency and ultimate result of such comparisons and such stimulants will no doubt be in Italy, as their action has already frequently proved in other countries, to convert exceptional into staple productions; and to lead to the confirmation of a manufacturer, treading with hesitating steps the path of novelty, in branches of industry ultimately destined to confer riches and honour on the land in which they may be originated. There is, too, in these Exhibitions a species of combination and subordination of means to a common end, the moral effect of which, for the Italians especially, cannot but be most excellent; and may tend strongly to correct, by a system of aggregation, the tendency to isolation so largely developed among the working classes by antecedent social and political restrictions.

It is difficult for any traveller in Italy now, who may be at all acquainted with the great founts of Della Cruscan literature, not to recognise the deterioration which has befallen the noble Italian language; a deterioration commencing, perhaps, with the redundant epithets of Marini,

and continued through the inanities, of the "Compagnia famosissima della lesina," and of the still more celebrated Arcadian academy, to the present comparative decrepitude of once vigorous speech. Owing to a want of unrestrained communication, and of freedom of discussion, oral or written, on any but the most trivial subjects, there have been developed of late years tendencies—to cling to defective *patois*, by way of concealing convictions on the one hand; and to verbosity, as a means of disguising ignorance, on the other hand—which have nourished the weeds of both Italian thought and Italian language, to the choking up of the flowers which were wont to spring so spontaneously from that ancient hot-bed of civilisation. This will, no doubt, be speedily rectified by a free press, and that facility of intercommunication by means of railways, which will ultimately obliterate the provincialisms complained of.

The same general principles of repression that checked the development of thought, that enfeebled the language, and barred the practical usefulness of the middle classes in Italy, condemned, almost as conspiracy, any attempts in the lower classes to remedy, by combination, the evils incident to their being left, as it were, without those natural leaders in art and industry which the middle classes in free countries invariably supply to the artisan.

Another unquestionable source of probable benefit to the arts in Italy must be recognised in the development of principles approaching to those of free trade, as opposed to old obnoxious tariffs, and in the increase of commerce and the profits arising from trade and manufactures to be thereby induced; for we cannot forget that it was out of the fulness of business profits, rather than from any other source, that the funds were supplied in old times, which led to the creation of those noble monuments which gave to the Italy of the fifteenth century its pre-eminent position in the history of art and art industry.

While it is true that a high development of industrial art is not an inevitable attendant on the existence, in any state of a high degree of social and political liberty, in cases where the genius of the people is not bent in that direction; it is certain that where the tendency of a population is so strongly set as to have maintained, during ages of repression, and under circumstances of the most antagonistic description, such an amount of capability as is now manifested by the Italians, those germs—dormant, or nearly so, during periods such as those referred to—will fructify a hundredfold under institutions calculated to develop personal independence, and free action in that direction towards which the sympathies and aspirations of an enthusiastic people congenitally tend.

A comparison of the past with the present, and a correct appreciation of the phenomena of each, may certainly justify what has been predicted of the future of Italian art industry, but there exists yet another source from which as much fruit may be probably anticipated, as from any of the reliable conducting causes to which allusion has been made. Such a source is to be found in what is commonly called "the chapter of accidents." As perhaps the brightest, though most sadly tarnished, American genius, Edgar Poe, acutely remarks:—"The history of human knowledge has so uninterruptedly shown that to collateral, or incidental, or accidental events, we are indebted for the most numerous and most valuable discoveries, that it has at length become necessary, in any prospective views of improvement, to make not only large, but the largest allowances for inventions that shall arise by chance, and quite out of the range of ordinary expectation. It is no longer philosophical to base upon what has been a vision of what is to be. Accident is admitted as a portion of the substructure. We make chance a matter of absolute calculation." Without going so far as this writer, we may yet carry a large sum to the credit side of our account from what mathematicians have designated, "the doctrine of probabilities."

Thus, then, it is with a hope almost approaching to certain anticipation, and in serious thought rather than

glowing sympathy, that I venture to augur, from the combination of the excellence already attained, with the facilities for progress opened by its new political constitution, a future for the arts and industries of Italy, such as may place them on a level with, if not in advance of, the most successful worshippers at the shrine of beauty in any other country of Europe.

It remains for us now, in the last section of this essay, only to endeavour to derive practically the largest amount of benefit we can from the past experiences of the Italians, and from the lessons which their productions past and present may teach us in the present day.

The most important of these, it appears to me, is to recognise how, under all circumstances, the Italian demands art, not as a luxury, but as a necessity. If he cannot have it in good material he will have it in bad; but in some shape or other his eyes must be gratified with that without which vision would be to him but comparative blindness.

If, for instance, the view from one of his saloons is terminated by a blank wall, as is the fate of many of those who dwell in our London houses, rather than let that wall remain a blank he will employ an artist to make him a design of an architectural or pictorial character. That design, if his means permit him to execute in marble, no material will be too costly for him to employ; if he cannot have it in marble he will have it in stone; if he cannot afford it in stone it will be in stucco; if he cannot afford it in stucco he will have it painted; if he cannot afford to pay anybody to paint it he will endeavour to do it himself; if he cannot paint it himself, or afford to pay for its being done, he will cover it with creepers—but supply his craving he most assuredly will. If we could feel the same active want, it is unquestionable that our greater amount of vital energy and greater wealth would lead us even better to supply our cravings than the Italian is enabled to gratify his.

What then is most wanting in us is an ardent desire for the beautiful. I am far from saying that this desire does not exist in a large and rapidly increasing per centage of the English people, but with us it is so interjectional a sensation as to lead to comparatively little practical result. The rich man, who sees a picture or statue which pleases him, will buy one, or other, or both, but how seldom with the least consideration of special fitness for supplying any particular want—much thought of, long cherished, and carefully determined upon. The nature of such a want, and the best mode of supplying it, will occupy the earnest thoughts of the Italian, but with an Englishman, in a general way, the inclination will be but desultory, and if not supplied at a moment when strongly felt it will pass away, and perhaps never meet with realisation at all.

Another lesson of great importance to us may be derived from the fact that, both in the past and in the present the Italians have never been in the habit of looking at any one art as perfect in a condition of isolation from others. To produce for them the effect of beauty or nobleness all must contribute. Colour is just as essential as sculptural form, and both must be held in subordination by the symmetrical conditions of architectonic disposition of lines and spaces.

We, unfortunately, now see too many of the great monuments of Italian art stripped of half their furniture; but if, from the relics of perishable objects preserved in museums, such as that at South Kensington, we attempt to restore to those denuded monuments, to those ransacked palaces, "those banquet halls deserted," the embellishments we recognise as having formerly belonged to them, we shall at once see that the attainment of a really perfect effect in monuments, the beauty of which was dependent upon the combination of the Fine Arts, could only, in Italian eyes, be properly effected by super-adding with profusion all that the industry and ingenuity of the most skilful workman could produce in the Industrial Arts.

To this union of all the Fine Arts among themselves, with the Industrial Arts attending as their handmaids,

we must look as the most important element in all magnificence, and if we would emulate the Italians, we must not rest until we have learned to blend all cognate arts and industries in harmony.

The third great merit in the best Italian production, whether in a small article of industry, or in the most magnificent monument, is nobility of inclination.

The mistake, for instance, of building the front of a palace in stone and suddenly dropping off the instant the corner is turned into brick, might occur to even a millionaire in this economical age, but would scarcely have presented itself to a Medici, or a Farnese, in the old days of Italian magnificence. Not that the wealth, or the inclination to do what is handsome, might be less in the one case than in the other, but that public opinion and system would keep the patrons of old straight, and allow those of to-day to fall into what cannot but be regarded as an architectural meanness.

It would be, of course, too hard to point to any particular cases where hundreds are almost daily guilty of committing similar solecisms in taste, but unless we are to look for the exemplification of nobility of structure to those whose means place it within their power, how can we expect it from those to whom an increased expenditure might be a really important consideration.

Nobility of material lavishly used, ample space, solidity of structure, and the gift to the eye of something obviously designed rather to please than to pay,—together with the effect that such departures from rigid utilitarianism produce instinctively on the spectator,—sources of effect lavishly indulged in in Italy at every period of her history, are only beginning to be appreciated amongst us in the present day.

At the times when architects, such as Inigo Jones, Wren, Gibbs, and Chambers, endeavoured to maintain in this country the principles of grand Italian architecture, founded upon the universal practice during the best classical and mediæval periods, marble, oak, and stone, were freely used. Cortiles and loggias, colonnades and arcades, were not banished as profligate waste of ground and money. Carving, and the elaborate working out of ornamental features in true and just proportions, were considered to be essential to fine effects. Paintings were not to be hung as by accident against walls—here a Madonna, and there a set of boors drinking—but allotted places were provided for them, in the vaults and on the walls of the principal apartments. Sculpture, too, found its niches, and when English talent failed to supply it, the services of foreigners, in despite of strong insular prejudices, were freely enlisted. And it was precisely when the public taste adopted a meaner class of building materials, a grudging spirit in the distribution of space, and a lower kind of internal decoration, that the arts of design in this country, with some few honourable exceptions, fell to zero. From that pitch (if I may use the expression) of degradation and disintegration, they are now happily rising into a concrete and perfect form with a reaction, the vigour of which is scarcely to be paralleled in the world's history. We are beginning to do better in each separate department of production, we are beginning to recognise that excellence in one must necessarily be combined with excellence in others, and we are beginning, in fact, to learn and practice the very system still lingering in the hearts and habits of the Italians. May we advance with them, and they with us, for it is one of the happiest conditions of all true art, that if it be worthily carried to perfection, its universality must breed honourable emulation, but never envy or jealousy.

DISCUSSION.

Mr. JOHN BELL had not had the advantage of seeing the Florence Exhibition, but he regretted it less after having heard so interesting an account of it as was given in the paper just read. That paper was very excellent on a great many points, but there was one in which he was

particularly interested—viz., sculpture. There seemed to be no part of the Florence Exhibition to which Mr. Digby Wyatt had paid greater attention than that. It was natural, because that art was the growth of Italy. In fact, he thought it might be said that art grew where the materials to work upon existed. Greece had beautiful marble, and the art of sculpture grew there. Rome, also, had beautiful marble, and the art grew there. In this country we had to import the marble, and that might be one of the reasons why we had not made so much progress in the art of sculpture as the Italians had done. He hoped Mr. Digby Wyatt would be able to tell them that the pieces of sculpture of which he had made such admirable mention, would be likely to form part of the forthcoming exhibition in the present year. Mr. Digby Wyatt had mentioned the subject of emulation, no doubt it did great good, and he hoped those works of sculpture which had been referred to by Mr. Digby Wyatt would induce artists in this country to endeavour to surpass them. There was one piece of sculpture to which Mr. Digby Wyatt had made special allusion, that was the "Girl Reading." He had referred to it as being remarkable for its simplicity and close adherence to nature. He (Mr. Bell) hoped that would come to England; because there would be exhibited a work of art by one of our own artists, also a "Girl Reading"—to which he believed the expressions used by Mr. Digby Wyatt would fully apply. The piece of sculpture he (Mr. Bell) referred to was the "Girl Reading" by M'Dowell. Many present had, doubtless, seen it. It was one of the most beautiful works ever produced in this country. He had no doubt it would form part of the Exhibition of 1862, and he hoped to see the works so highly spoken of by Mr. Digby Wyatt there also. He was sure the remarks of Mr. Digby Wyatt, as to the benefits of emulation, would be fully appreciated by all present.

Mr. OWEN JONES (responding to the call of the chairman) said his friend Mr. Digby Wyatt had gone over such an extended subject that he was quite unprepared to follow him; but he would say it had given him great pleasure to hear the very liberal views which Mr. Digby Wyatt had endeavoured to inculcate, and which he was sure the meeting would approve. All those who, like himself had not been able to visit Florence, must have been much gratified at the very clear and artistic view which Mr. Digby Wyatt had given of the Art progress of the Italians of the present day, and of their possible future. He quite agreed with that gentleman, that the distinctive feature throughout Italy was that art instinct which pervaded every class of society, and Mr. Digby Wyatt had shown it was that in which, as a nation, we were most particularly deficient. He, however, hoped that at the present time there had arisen a much higher feeling for Art amongst the people, and he felt no doubt that the Exhibitions which had already taken place had done much to create it; and he felt confident that the forthcoming one would stir up men's minds to perfect the study of the beautiful. He begged to offer his sincere thanks to Mr. Digby Wyatt for his interesting paper.

Mr. THOMAS WINKWORTH merely rose to answer, to a certain extent, the inquiry of his friend Mr. Bell, as to the probability of the best specimens of sculpture in the late Florence Exhibition being sent to the Exhibition of 1862. He had the pleasure, when there, of forming the acquaintance of the gentleman who was principally employed in arranging that department of the Florence Exhibition, Signor Sebastiani Fenzi, and he told him (Mr. Winkworth) that knowing as he did the various artists who had contributed to the collection, he could pretty confidently state that almost every piece of merit, (which must therefore include most of those to which Mr. Digby Wyatt had so ably and with such just appreciation of their artistic value referred) would find a position in the Exhibition of 1862. He joined with Mr. Owen Jones in the expression of his sincere obligations to Mr. Digby Wyatt for the way in which he had brought before them the present position

of the fine arts in Italy, where they might be considered as almost indigenous, and in that respect he believed he spoke the feelings of all present.

Mr. BISHOP wished to make a remark upon what had fallen from Mr. Bell. That gentleman had said that a particular art grew where the materials for it were found. He thought the artists of this country must not screen themselves for not being first-rate artists under the plea that the materials were not produced in this country. The remarks of Mr. Bell would equally apply to the material of iron, which was produced to a greater extent in this country than in any other in the world, and yet we were in no way celebrated for great artistic works in that metal. In Seville he had seen iron work in the form of gates, &c., which he had never seen equalled in this country. He had been asked, when in Florence, how he liked that city, and his reply was, that he had never been in any place where there was so much artistic design, even in simple things. In his turn he asked his interrogator, how he liked London? and the reply was, "Your art is all right angles; even your lamp-posts are right-angled triangles." That was the general impression abroad with regard to art in this country. He met with an Italian at Pisa, who told him that after having been five years in England as a designer of shawl patterns, he felt himself incompetent to his task, because he saw nothing around him to aid him in it. He thought much practical good would be effected by the exhibition of good photographs of the great works of art dwelt on in the paper, and a very great purpose would be answered if they were placed so that our artists and workmen could have the opportunity of inspecting them.

Mr. WINKWORTH said as an effort was being now made to give encouragement to the production of mosaics in this country, he begged to ask Mr. Digby Wyatt whether he had had any opportunity of ascertaining the relative expense of producing mosaics at the present time, as compared with ancient times; and also what he thought would be the expense in England as compared with Italy, ancient or modern.

Mr. DIGBY WYATT replied that he had made inquiries on this subject. It was almost impossible to ascertain what the cost of a particular piece of mosaic had been, because there were only three great establishments in Italy where it was made, and they were the only establishments that he was aware of at which mosaics for monumental purposes were made. These establishments were supported chiefly by permanent funds, so that it was difficult to ascertain what was the cost of any particular piece of work. From inquiries he had made, he found the cost varied very much. In Rome, where the work was very fine, he had heard that the cost was as much as £12 per foot. In Venice it was from £4 to £5 per foot. He thought it would be difficult to get the work done in England at less than £5 per foot. He had very little doubt, when the first difficulty was got over, the price would not vary more than from £3 to £5 per foot, and in a few years' time they might consider that would be about the price.

Mr. WM. HAWES said there were some observations, towards the latter end of the paper, which induced him to offer a remark with regard to the prices to be charged to the working classes for admission to the approaching Exhibition. Mr. Digby Wyatt had very truly said, that the great benefit to be derived by the working classes was from the opportunity that would be afforded them of inspecting the productions of others at home and abroad. The apprentice was apt to look up to his master as the workman to be followed, and it was only by that class looking at superior works that they could be induced to emulate them. It would be impossible to describe the benefits which the working classes would derive from this opportunity of comparison, in language more powerful than that which had been used by Mr. Digby Wyatt; but it would be impossible to do good in this way if the price of admission to the Exhibition of 1862 was to be maintained at what it was in 1851. The working classes never went by themselves to

such places, and if the charge for admission was so high as to preclude the working man from taking his wife and family with him he practically was excluded from the great educational advantages that would be derived from the inspection of the productions of rivals in their crafts in other countries. Mr. Digby Wyatt had noticed the growing love of true art in this country—especially amongst those who from their position and means were able to encourage it; but might they not fairly ask whether a great deal of the want of love of art which had hitherto characterised this country was not owing to the absence of proper teachers of art. Had their architects that love of art which characterised the whole of the paper they had just heard read? Had they advocated and practised that freedom of thought and design, that love of comparison with the works of foreign countries, without which no progress could be made. The luxury of art had not been known amongst them; and it was only when such men as Mr. Digby Wyatt compared the works of foreign countries with those of their own country, and told them in what respects they were superior to ours, that we should become as fond of art, and as ready to encourage it in England as they were in Italy.

The CHAIRMAN said, Mr. Digby Wyatt was a fortunate man, and this Society was fortunate in that gentleman having been selected by the Council to proceed to Florence and make a report upon the late Exhibition there. No man that he knew was better calculated for that work than Mr. Digby Wyatt, from his well-known researches into these subjects. He (the Chairman) had not had the advantage of attending at the Florence Exhibition, and could not, therefore, offer any remarks upon it from personal observation. Many people, after a course of London labours, and perhaps London irregularities, went for three months to the German waters to recruit themselves. It was his own habit to take a course of three months in Italy, as he always found by so doing his taste was purified, and it gave him fresh zest to admire works of art. This year he had been detained by duties at home. He entirely agreed with what Mr. Digby Wyatt had said with regard to the strong feeling for what we called art which had always prevailed in Italy. Mr. Digby Wyatt had spoken of the Industrial Arts as being the handmaids of the Fine Arts. He (the Chairman) was afraid that those parties had once appeared before a Sir Cresswell Cresswell and had been divorced in this country, inasmuch as for a long time past there had seemed to be a complete division between them. Even as late as a few years ago, Englishmen imagined it to be some reflection upon the national character if they united the beautiful with the substantial. Things English were generally things substantially ugly; they might be useful and durable, but beauty was the last element considered. The Italians, from the earliest period of their history, were imbued with the consideration that the elements of beauty were essential in all things which served the uses of daily life. Their simplest boxes, their keys, their handbills, their knives, weapons, and armour—everything which they were in the habit of using, was beautiful with them. Mr. Digby Wyatt had described how the old Italian writers had pointed out the different masters who were to be employed not only in the decorations of a palace or a church, but in some of the most subordinate details. He might have furnished several illustrations of the carrying out of such advice. Take, for instance, the Palace of Urbino, built by Frederick, Count of Montefeltro, afterwards Duke of Urbino. This prince of a small Italian province sent for artists of the highest standing in all Italy, not only painters and sculptors, but workmen in mosaic, in pottery, and in metals. Their names had been preserved. Melozzo da Forlì—of whose works but fragments remained, yet sufficient to prove that he was one of the greatest painters of his time—Pietro della Francesca, and others, were employed in the walls of the principal apartments, not in painting Madonnas and drunken boors, as Mr. Digby Wyatt had

remarked, to be hung up promiscuously in drawing-rooms and dining-rooms, but in decorative painting, with a meaning and an object. For instance, in the library, Melozzo and others painted the poets, philosophers, historians, and orators of ancient times. As illustrating a strong difference of taste, he (the Chairman) might mention that when he saw the palace, four years ago, the Papal legate who inhabited it had sent for an upholsterer, and caused the walls to be papered, and the sculptured chimney pieces and doors to be removed, for the sake, as was alleged, of rendering the apartments more habitable. This repugnance to decoration was with us almost a national characteristic. After the capture of Delhi, during the Indian mutiny, the beautiful palaces of the Mogul Emperors were occupied by our troops. One of the rooms in which an officer had quartered himself, had walls of the most delicate alabaster, inlaid with mosaic work of agate and other precious stones. This was not apparently consistent with his comfort, or his notions of a suitable dwelling-room for an Englishman, and he had the walls whitewashed, but still the gems might be seen glittering through this unworthy covering. They found the greatest masters of Italy devoting their intellects to what might appear, to the modern artist, trivial and unworthy things. Raphael did not disdain to employ his genius in bringing to perfection that school of arabesques which was founded by Benozzo Gozzoli, Perugino, and Pinturicchio. He spoke under correction, but it would probably be admitted that the most perfect specimens of decorative art, combining what we call high art with the most minute detail of decoration, was the well-known Piccolomini library, in the Duomo of Siena. Here splendid historical frescos were united with the most exquisite arabesques in architectural ornamentation, majolica pavement and carved wood-work—forming one well-considered whole; it was the unity—the carrying out the one great idea throughout, which gave the charm to, and constituted the great beauty of, this magnificent chamber. What would have been the result, if, as probably would have been the case in England, whilst the walls were painted in frescos the ceiling had been simply whitewashed, the dado of common painted wood, and the flooring of deal boards? That was what would probably have been done in this country a few years ago, if not at this day. He believed the South Kensington Museum—as it was called—had done much in teaching us what Art really was as applied to the enjoyments and to the necessities of life, and in awakening an interest in this kind of art. Those who had brought that important collection to its present condition were deserving the highest credit. People looked upon South Kensington as a museum. He did not. They had the British Museum for the reception of works of art and of antiquity, of all times and classes, illustrative of the progress of civilisation, and consequently of the history of man; but Kensington should contain such objects alone as would furnish instruction to, and cultivate the taste of, not only the working-man, the manufacturer, and the artist, but also those who had the desire, as well as the means, in their own dwellings and by their example, of promoting the public taste. A monument was to be raised to the memory of that illustrious Prince whose loss the whole nation deplored, and none more than those who were connected, like the present audience, with societies for the encouragement of Arts and Sciences. His (the Chairman's) own feeling was that the Kensington Museum offered an opportunity of raising a worthy and suitable monument to Prince Albert, for it was mainly to him that the country owed that important national institution. He would like to see that museum converted from an incongruous collection of exhibition rooms, without architectural symmetry or design, into a really handsome public building, worthy of the metropolis and of the magnificent collection thus brought together, and dedicated to the memory of the late Prince Consort. He believed that such a building and institution would be not only a worthy but a lasting monument to his name. It must be acknowledged

that we were still very far behind in decorative art in this country. Mr. Owen Jones and Mr. Digby Wyatt had done much, by their important and valuable works, to improve it, but it was too much looked upon as coming within the tradesman's province. The works of these gentlemen were too frequently used like tailors' pattern books—a frieze applied now, and an ornamental border then, without any reference to object or site. That was not the way in which decorative art was understood and carried out in the last periods of Italian history, by the great artists of the time; and indeed, as Mr. Digby Wyatt had pointed out, we had still in Italy the strongest indexes of the artistic taste and of the love of the beautiful in the simplest details, which prevailed amongst all classes in that country, even in the present day. There was nothing which struck him more in Italy than the number of artists, or what we should call, perhaps, skilled mechanics, to be found in the small towns. He believed that was in a measure owing to the municipal system which once prevailed, and which was still far from extinct in many parts of Italy. Cordially as he rejoiced in the prospect that was opening for Italy of a great and prosperous national unity, he nevertheless hoped that the municipal spirit would never be destroyed, but would, on the contrary, be developed to the full extent. He believed it to be the best guardian of liberty and the best promoter of civilisation. During the middle ages each city rivalled its neighbour in the arts. Traces were still to be found of this rivalry in the artists, almost unknown, who long preserved the art traditions of their native places, and who, in any other country, would have established their fame. Thus, in the little town of Gubbio, he had found an ordinary workman imitating, so as almost to deceive any but the practised connoisseur, the beautiful majolica, with metallic lustre, of the celebrated Maestro Giorgio. At Siena, Giusti (whose work had been mentioned by Mr. D. Wyatt) was no unworthy representative of the great school of wood carvers of which the Barillis were the heads. He (the Chairman) had purchased the first tiles made by the young man at Siena, also mentioned by Mr. Wyatt, then a chemist's apprentice, who succeeded in imitating, almost to deception, the beautiful majolica pavement from the Piccolomini Palace, now in the Kensington Museum. Napoleone Verga, of Perugia, another young artist mentioned by Mr. Wyatt, and described as not an unworthy rival of the great Italian illuminator of the middle ages, had sent him (the Chairman) last year a collection of miniatures of singular beauty for sale, for which he had, he regretted to say, not been able to find a purchaser, even at the small price of four Napoleons apiece. One of the ablest workers in intarsiatura he had ever known (an art which once had attained the greatest perfection in Perugia) was killed in the capture of that city by the Papal troops; and Benvenuti, the wood carver, still sustained the reputation of the school of wood carving which once flourished in Perugia. He need not mention to them the name of Castellani, the celebrated jeweller of Rome, who was perhaps better known to English travellers than any other Italian artist-workman. However deficient may have been the collection he exhibited at Florence, he (the Chairman) could state that he had promised to send a complete series of his truly exquisite jewellery to the great Exhibition. He would prove himself to be a not unworthy imitator of Benvenuto Cellini. Mr. Digby Wyatt had alluded to the circumstance of architecture not having kept pace with the other arts in Italy, but the fact was that, owing chiefly to political reasons, there had never been a demand for architectural display. The Jesuits destroyed that art in a great measure. There were few churches built by them, and they were the great church builders of Italy of the last three centuries, which were not of the most debased style. It was almost incredible, that a people with the taste and feeling for beauty of the Italians, should have permitted their churches to be disfigured with the tawdry decorations and the hideous figures of

wood and wax which marked a feast day. He would not inquire the reason why this was so—it might raise questions to be avoided in such a meeting. Those who had seen the restoration of St. Maria Novella at Florence, of the Minerva at Rome, and of S. Petronio at Bologna, would form some idea of the degraded state of church architecture in Italy. He must, however, note one remarkable exception, the façade of the church of Santa Croce, at Florence, mentioned by Mr. Wyatt. He alluded to it more particularly, not only because it was a work of singular beauty, but because he thought Mr. Digby Wyatt was in some respects mistaken as to the way in which the work had been carried out. The architect, Cavaliere Nicolo Matas, had endeavoured to rebuild the façade in conformity with what was believed to be the design of the original architect, who had left it unfinished, and to connect it with the sides of the edifice which had been completed. Signor Matas had employed for the purpose only white, green, and dark red marbles, the three used in the finished part of the building. He had succeeded, in his (the Chairman's) judgment, in producing an admirable imitation of the old style; but the way in which the work had been performed was highly interesting, and appeared to him (the Chairman) to be the right way in carrying out a really great enterprise of the kind. Mr. Digby Wyatt had told them that the greatest artists in Florence had been employed.

MR. DIGBY WYATT.—For the sculpture.

The CHAIRMAN believed his friend had been misinformed. In a conversation with the Cavaliere Matas, he learnt that, so far from employing well-known artists, he afforded the opportunity for any young men to carve the sculptured heads and ornaments which adorned the doorways, &c. Those who then undertook the work did so partly from religious and partly from patriotic motives, and it was on the understanding that they were to be paid only sufficient pay for the actual labour, to maintain them; and that they were not to be paid for what might be termed the artistic skill they might display. These sculptures had thus been produced by young artists at the mere price of their day's labour, and a school of architectural sculptors was thus being formed. That the work could not have been executed, to any great extent, by first-rate artists was, he thought, proved by the fact that, up to last year, the whole sum expended did not exceed £10,000, of which nearly £8,000 had, he (the Chairman) believed, been contributed most magnificently by his friend and countryman, Mr. Sloane. He (the Chairman) believed there was a great career open for Italy. He trusted the Italians might go back, as regarded the decorative and other arts, to the position in which they were in the 15th century, before the bright, clear stream of Italian civilisation had been polluted by the barbarian torrents which poured down the slopes of the Alps, and by the false taste which followed, to hollow imitations of the classic schools. It was impossible to say to what perfection such men as Giotto Orcagna, their contemporaries of the 14th century, and the great masters of the 15th century, might have carried architecture, if they had been allowed to perfect the styles which they introduced. Mr. Digby Wyatt had alluded to the language of Italy, and had justly condemned its present weakness and effeminacy. There could be no doubt that a strong, nervous, as well as polished language afforded evidence of the condition of a people as regarded their liberty and civilisation. He thought that already a great improvement had taken place in the language of Italy, which augured well for the future. If Mr. Digby Wyatt was acquainted with the masterly state papers of the late Count Cavour and Baron Ricasoli, he thought he would be ready to admit that they were marked by truth, felicity of expression, and by an admirable logical and business-like beauty and clearness. The style of those statesmen was plain, straightforward, nervous, reminding them of that of the early Italian writers, the Villani and Macchiavelli. He was aware that it was con-

demned by the Italian school of classicists, who still affected the effeminate and exaggerated style of the Arcadians and the Academics. But that was perhaps the best tribute to its excellence. He believed that when statesmen had been trained to the habit of public speaking, by free debates, in a free popular assembly, as they would ere long be—the Italian language—a language of the highest capabilities—would not be unworthy of a great, free, and highly civilised people. He thought that already the state papers of modern Italian statesmen would bear favourable comparison with those of any other country in Europe. He would not detain them longer, but would now express, what he was sure was the general feeling of the meeting, when he tendered their best thanks to Mr. Digby Wyatt for the very interesting and instructive paper he had read that evening.

MR. DIGBY WYATT, in acknowledging the compliment, said he had not gone into the details of the work of the restoration of the façade of the Church of Santa Croce; but he might state that he had frequent conversations with the Cavaliere Matas, and inspected the building with minuteness. The hon. chairman was correct in saying that a great deal of the work was done by young men and boys, educated as his friend Mr. Owen Jones educated persons to carve the Egyptian intaglios at the Crystal Palace. But in addition to those decorative works there were large pieces of sculpture over the doors—bas-reliefs, 10 feet by 12 feet, which had been entrusted to the first sculptors of Florence. The great figures which stood upon brackets had also been given to the best artists of that city, as was the case with the great figure, nine feet high, at the top, so that whilst he repeated that the best talent had been employed upon the most difficult portions of the work, he did not mean to say there had not been great efforts made to encourage a minor class of art talent in the less elaborate portions. He thanked the meeting for the reception they had given to his paper.

The Secretary announced that on Wednesday evening next, the 29th inst., a Paper by Mr. George R. Burnell, C.E., F.G.S., F.S.A., "On some Recently-executed Deep Wells and Borings," would be read.

EXTRACTS FROM THE REPORTS OF H.B.M. CONSULS.

(Continued from page 119.)

TRADE AND MANUFACTURES OF MOSCOW.—Moscow, containing about 373,800 inhabitants, and about 10,000 houses, which are valued at 200 millions of roubles, is at the same time the manufacturing centre, the principal emporium of the interior trade of the empire, and an entrepôt of all the foreign articles imported into Russia for the use of her manufacturing establishments. The principal articles manufactured in and about Moscow are woollen, silk, and cotton goods. As early as the year 1845 the manufacture of woollen stuffs of different descriptions occupied, in the Government of Moscow, 132 establishments, with 6,445 looms, and 22,916 working hands, the produce of whose labour was valued at 9,964,400 roubles; since that period they are computed to have increased by about 20 per cent., which would make for the present time a produce of about 13 millions, or one-half of the total produce of woollen manufacture in the empire. Of the different descriptions of woollen goods produced, cloth is decidedly the most important in point of quantity, although it may have somewhat fallen off of late, in consequence of the stagnation in the trade with China; but another branch that has been rapidly increasing during the last ten years is the manufacture of worsted stuffs, the yarn for which is imported partly from Germany and France, but principally from England. The development of this branch of manu-

facture is best shown by the quantities of yarn imported, which, in the years 1830 to 1850 have been increasing in the proportion of one to 15. Within a few years only mills have been established in St. Petersburg and Moscow for the spinning of worsted yarn; but only for the finer description, which successfully compete with the yarns imported from France and Germany, while the coarser yarns, forming the greater part of the consumption, can be procured only by importing them from England.

Silks.—This branch of manufacture, which is centred almost entirely in the Government of Moscow, is also very important, the quantity of raw silk employed being about 35,000 poods a year, chiefly Caucasian, but partly Italian and French. Trials have been made of late to employ East India and Chinese silks, imported from England, the result of which, however, has not been encouraging, and it will, no doubt, require some time to introduce these silks into the Russian factories. The number of workmen employed in this branch is about 16,000.

Cotton Goods.—This branch of manufacture which, under a system of protective duties, amounting to a prohibition, has been developing in Russia with astonishing rapidity, is to be met with principally in the Governments of Moscow and Wladimir. The numbers principally spun, and forming the greater part of the consumption, are 30 to 40 mule-twist, 20 to 30 water, and an intermediary description called medio. The numbers 30 to 48 are fully as good as the English, the importation of which in these numbers therefore had ceased almost entirely, until last winter, when considerable orders were again sent out to England, in consequence of a scarcity of the article, caused by the war. As to the higher numbers, the consumption of which is inconsiderable, it is impossible for Russian spinners to compete with the English. The weaving of cotton stuffs is done partly in factories established for this purpose, but principally in the houses of the country people, to whom the yarn is furnished by the printers. The texture of the Russian calicoes, therefore, is frequently uneven, and the size of the pieces irregular; therefore in the Asiatic markets, where they are to compete with the English calicoes, the latter are generally preferred. The printing establishments in this country have attained a degree of perfection equal to that of the English and French. The calico factories of the Government of Wladimir, producing a quantity about equal to that of the Moscow factories, are intimately connected with the trade of this city, which is the principal market, both for the purchase of the materials employed by them, and for the sale of their produce. The machinery employed in these and other branches of manufacture is imported from England, France, Belgium, and Germany. The inland trade of Moscow may be said to embrace, although in various degrees, all the products of the soil and manufactures of the empire. Among the fairs, which are of first-rate importance in the trade of this country, that of Nishni-Novgorod, beginning on the 25th July (6 August), holds the first rank, being the principal medium of interchange between European and Asiatic Russia. The amount of business transacted at this fair is from 50 to 60 millions, and among the articles of which it is the emporium, tea, furs, and metals, deserve to be particularly mentioned. The foreign trade of Moscow, to which the port of St. Petersburg serves as a medium, chiefly consists of the importation of the raw materials employed in the factories, such as cotton wool, cotton and worsted yarns, silk, oil, indigo, cochineal, dyewoods, and other articles of this description. The only export article of importance is sheep's wool, of which Moscow, owing to the great number of factories, is the principal entrepôt, although at the fairs of Kharkoff and Poltava, which take place in the months of May and July, large quantities of wool are bought, both for home consumption and for exportation. The absence of statistical data, deserving of credit, renders it impossible to give an exact idea of the importance of the Moscow trade, to show which, we will only add that the number of merchants entered in the three guilds of

Moscow is about 5,900, and the amount of capital declared them, as being engaged in trade, about 70 millions of by roubles.

Home Correspondence.

STEAM TELEGRAPHIC AND FOG SIGNALS.

SIR,—Mr. Delabere Barker's steam apparatus for blowing telegraphic and other signals, as shown by his illustration, p. 116, is extremely faulty, and will not produce the intended effect of generating superheated steam, because fire will not penetrate into tubes blank at one end. Neither the main fire tube in the boiler, nor the four smaller ones in the steam chest, have any exit at the upper end, and they are therefore worse than useless.

I enclose two sections of a vertical tubular boiler (60 tubes) constructed on the best principles, which will answer Mr. Barker's purpose exactly, and is drawn the same size as his illustration, but not to scale, as there is none to his diagram.

I have omitted all the usual appliances to steam boilers, which may be arranged at pleasure, but I should recommend a strong donkey-engine to be connected with his boiler, as it will be ultimately found more convenient and economical to cause the signals, of whatever kind, to be sounded by means of compressed air, which is much more manageable than high-pressure steam, and the very inconvenient drip from all steam whistles will be entirely avoided.

The condensation of atmospheric air is now rendered very rapid and economical by the use of three air pumps of calculated diameters, all driven at the same time by one three-throw crank shaft.

I am, &c.,

HENRY W. REVELEY.

To Correspondents.

ERRATA.—In the last number of the *Journal*, page 134, first column, line 30, for "corn" read "cotton," and line 60, for "Sakover" read "Oakover."

MEETINGS FOR THE ENSUING WEEK.

- MON.....Roy. Geographical, 8½.
Entomological, 8. (Anniversary Meeting.)
Actuaries, 7.
Medical, 8½. Clinical Discussion. Mr. Ernest Hart, "On a case of Aneurism of the Orbit."
TUES. ...Medical and Chirurgical, 8½.
Civil Engineers, 8. Continued Discussion upon Mr. Bailey Denton's Paper, "On the Discharge from Under-drainage, &c.;" and, if time permits the following Paper will be read, by Mr. J. Da Samuda, "On the Form and Materials for Iron-plated Ships, and the points requiring attention in their construction."
Zoological, 9.
Royal Inst., 3. Mr. John Marshall, "On the Physiology of the Senses."
WED. ...Society of Arts, 8. Mr. G. R. Burnell, C.E., "On some recently-executed Deep Wells and Borings."
THURS...Royal, 8½.
Antiquaries, 8½.
Royal Soc. Club, 6.
Royal Inst., 3. Professor Tyndall, "On Heat."
FRI.Royal Inst., 8. Mr. William Hopkins, "On the Theories of the Motions of Glaciers."
SAT.Royal Inst., 3. Rev. A. J. D'Orsey, "On the English Language."

PATENT LAW AMENDMENT ACT.

APPLICATIONS FOR PATENTS AND PROTECTION ALLOWED.

[From Gazette, January 17th, 1862.]

Dated 3rd October, 1861.

2473. W. Malam, Skinner-street—Imp. in apparatus for the manufacture of gas.

Dated 14th November, 1861.

2873. W. Leopard, Hurstpierpoint, Sussex—Imp. in railway break apparatus.

- Dated 27th November, 1861.*
2986. H. Brambach, 11, Lungengasse, Cologne—A new mode of manufacturing gas for illuminating purposes.
- Dated 29th November, 1861.*
3016. R. Cook and G. H. Spencer, Hathersage, Derbyshire—Imp. in the manufacture of umbrellas and parasols.
- Dated 30th November, 1861.*
3019. J. Cooper, Ipswich, and C. Garrood, Penge, Surrey—Imp. in cultivators, horse hoes, and horse rakes.
- Dated 5th December, 1861.*
3055. M. Henry, 84, Fleet-street—Imp. in printing and ornamenting textile fabrics, paperhangings, and other materials, and in surfaces and apparatus for such purposes. (A com.)
- Dated 10th December, 1861.*
3096. T. Higgins, Bow—Improved machinery for filling dipping clamps with tapers, match stems, and splints.
- Dated 11th December, 1861.*
3103. W. Clark, 53, Chancery-lane—Imp. in stoppering bottles and other vessels. (A com.)
- Dated 14th December, 1861.*
3144. F. Kohn, 17, Southampton-terrace, Waterloo-bridge—An improved mode of copying writings, drawings, prints, and similar objects.
- Dated 16th December, 1861.*
3152. G. P. Vallas, 2, Kentish Town-road, Camden-town—Imp. upon or additions to certain description of portable baths, with the object of rendering them available for use as trunks or boxes.
- Dated 17th December, 1861.*
3160. J. W. Chalfont, 7, Denmark-grove, Islington, and D. Keys, 15, Craven-street, Strand—Imp. in the method of, and apparatus for, winding up fusee watches and pocket chronometers, and setting the hands without key.
- Dated 19th December, 1861.*
3184. J. H. G. Wells, 2, Sandhurst-villas, Binfield-road, Stockwell—Imp. in the method of, and apparatus for, pumping elastic fluids.
- Dated 20th December, 1861.*
3188. J. Smith, jun., and J. B. Higgs, Coven, Staffordshire—Imp. in thrashing machines and in mills for grinding, and in apparatus for raising or moving grain in granaries and other places.
3202. G. T. Bousfield, Loughborough-park, Brixton—Imp. in machinery for attaching the soles of boots and shoes to the upper leathers. (A com.)
- Dated 21st December, 1861.*
3206. W. Bennetts, Tuckingmill, Camborne, Cornwall—Imp. in the mechanism required for and in the manufacture and composition of gunpowder.
3208. W. M. Williams, Handsworth, Staffordshire—An imp. or imps. in treating coal and other bituminous minerals and peat, in order to obtain solid and liquid hydro-carbons therefrom, and in apparatus to be used for that purpose.
- Dated 24th December, 1861.*
3222. T. E. Vickers, Sheffield—Imp. in the wheels of railway engines and carriages, and in the machinery or apparatus to be used in making the same.
- Dated 26th December, 1861.*
3236. H. Dawes, Sale Green, Sale Moor, near Manchester—Imp. in the method of treating steel for the manufacture of crinoline.
- Dated 27th December, 1861.*
3243. T. W. Atlee, Birmingham—Certain imp. in cocks or taps for drawing off fluids.
3246. R. A. Brooman, 166, Fleet-street—Imp. in steam generators, and in fire-bars employed therein. (A com.)
- Dated 28th December, 1861.*
3250. A. Warner, Threadneedle-street—Imp. in the manufacture of cases or receptacles for oil fuses and other articles used in the military and naval services.
- Dated 31st December, 1861.*
3260. W. Tongue, Chrissell-road, Brixton—Imp. in the manufacture of certain descriptions of woven looped and bobbin net fabrics by the application of certain fibrous materials thereto.
3262. W. Tongue, Chrissell-road, Brixton—Imp. in the manufacture of umbrellas and parasols.
3265. T. Pickford, Fenchurch-street—Imp. in the manufacture of manure.
3268. J. Haslam, Preston—Improved apparatus for winding, holding, and letting go cords, bands, or chains, particularly applicable to window blinds.
3270. W. E. Newton, 66, Chancery-lane—Improved apparatus for obtaining motive power from explosive compounds. (A com.)
- Dated 1st January, 1862.*
1. J. M. Rowan, Glasgow—Imp. in the manufacture of railway wheels and in apparatus to be used therein.
3. J. H. Johnson, 47, Lincoln's-inn-fields—Imp. in hose pipe joints or couplings. (A com.)
5. J. Walker, 25, City-road—Imp. in the construction of forts and fortifications which are applicable to floating batteries.
6. T. C. Clarke, Liverpool—Imp. in the construction of apparatus for heating and circulating water and other liquids.
7. J. Bradbury, Pendleton, near Manchester—Imp. in self-acting mules.
9. R. A. Brooman, 166, Fleet-street—Imp. in supporting and propelling vessels. (A com.)
10. W. Bush, Tower-hill—Imp. in omnibuses and other carriages.
13. W. B. Patrick, Highgate—Imp. in the manufacture of sugar, and in the apparatus employed therein.
14. E. F. Davis, Tavistock-house, Tavistock-square—Imp. in gas burners.

PATENTS SEALED.

[From Gazette, January 17th, 1862.]

<i>January 17th.</i>	1937. F. Richmond, H. Chandler, and W. B. Ritchie.
1821. W. Savory and P. H. Savory.	2618. F. J. Evans.
1823. R. A. Brooman.	2662. J. C. Heaton and J. Dean.
1829. W. Price.	2664. J. Chesterman.
1830. R. Thatcher.	2756. J. Wright.
1832. J. Platt and J. Buckley.	2826. W. Tongue.
1836. C. N. Kottula.	2842. W. Tongue.
1841. J. Beattie.	2843. J. H. Johnson.
1843. G. F. Griffin.	
1862. H. Cook.	

[From Gazette, January 21st, 1862.]

<i>January 21st.</i>	1907. J. Rylands, T. G. Rylands, and P. Rylands.
1844. T. Gray.	1916. M. Pratt.
1845. N. E. Dumesnil.	1956. W. Clark.
1851. T. Hughes.	1964. M. A. F. Mennons.
1859. R. Threlfall.	2116. W. Clissold.
1863. W. Longmaid.	2243. R. O. White.
1865. B. Brown and R. Hacking.	2314. B. Samuelson.
1869. E. Haefely.	2535. J. Downs.
1880. R. E. Garrood.	2840. W. E. Newton.
1881. J. B. Herbert.	3046. C. S. H. Hartog.
1882. W. H. Harfield.	
1899. T. S. Cressey.	

PATENTS ON WHICH THE STAMP DUTY OF £50 HAS BEEN PAID.

[From Gazette, January 17th, 1862.]

<i>January 13th.</i>	227. J. White.
124. W. Craft and T. Wilson.	<i>January 15th.</i>
<i>January 14th.</i>	139. P. A. de S. S. Sicard.
129. W. H. E. McKnight.	147. W. Newman.
130. P. A. Viette.	190. C. O'Hara.
133. W. Betts.	224. K. Bodmer.

[From Gazette, January 21st, 1862.]

<i>January 16th.</i>	163. J. Whitehead.
137. J. Montgomery.	166. J. Poupard.
143. R. G. Salter.	<i>January 18th.</i>
<i>January 17th.</i>	160. P. A. Sparre.
155. R. Bradley and W. Craven.	170. J. C. Reid and W. Milner.
156. W. Trotter.	

PATENTS ON WHICH THE STAMP DUTY OF £100 HAS BEEN PAID.

[From Gazette, January 17th, 1862.]

<i>January 13th.</i>	231. H. D. Pochin.
106. G. Riley.	

[From Gazette, January 21st, 1862.]

January 17th.
129. C. J. Dumery.

LIST OF DESIGNS FOR ARTICLES OF UTILITY REGISTERED.

No. in the Register.	Date of Registration.	Title.	Proprietor's Name.	Address.
4431	January 10.	Improved Insulator...	William Thomas Henley	45, St. John-street-road.
4432	" 16.	Road or Street Kerbing and Channelling ...	John White Furdav	Wednesbury.
4433	" 17.	{ Fastening a Connection of the Rails of { Metallic Bedsteads and other articles }	Key Hoskins & Co.	Birmingham.
4434	" "	A Clothes Horse ...	{ Christopher Alsop and { George Mequire	70, Albany-road, Camberwell, S.
4435	" 18.	The new Imperial Train Skirt Improver...	James Jerram Pratt	{ Sherbourne-house, Rotherfield-street Islington.
4436	" 22.	A Butt for the Game of Lawn Butts ...	Duncan Stewart	6, Stone-buildings, Lincoln's-inn, W.C.